

+ Key To The City Is Coming To Town
Star Time: Fringe Reviews At A Glance
Lowered Expectations On Bike And Sidewalk Plan
A Fringe Adventure At The Hostel



SEE

INGLOURIOUS BASTERDS

QUENTIN TARANTINO AND ELI ROTH COME OUT SWINGING IN THEIR INSANE NEW WWII EPIC

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EDMONTON'S FAVOURITE SOURCE OF NAZI SCALPS

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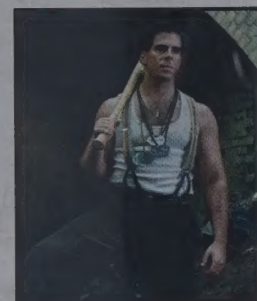
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22 YOU MAGNIFICENT BASTERDS!

SEE writers debate *Inglourious Basterds*, Quentin Tarantino's movie-mad, Nazi-scalping, self-proclaimed masterpiece.

PHOTO COURTESY OF ALLIANCE FILMS

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Hostel Basterds

notes from the editors

For this week's cover story, SEE recruited critics Paul Matwychuk and Luke De Smet to weigh in on Quentin Tarantino's new WWII epic *Inglourious Basterds*. Despite its gross lack of historical accuracy, they say QT hits it out of the park — kind of like *Elu Roth* does in the film with his trusty baseball bat as the vengeful "Bear Jew." After you read the review, you can hear Roth (who you may know as the direc-

tor of 2005's gorefest *Hostel*) talk to Paul about his role in the film, and acting as Tarantino's "Jewish adviser." We're not sure if it's coincidence or fate, but speaking of hostels and bastards, Caroline Barlott stumbled across the *Red Bastard* while staking out *Hostelling International-Edmonton* to get the scoop on the transient population that migrates to town for the Fringe Festival.

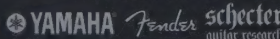
Meanwhile, Sean Joyner gives us a taste of the deep south as he speaks with blues boss **Cedric Burnside** about staying true to his roots, and doing right by his legendary grandfather, the late R.L. Burnside. And in Arts, Andrew Paul takes us into the studio of **Ryan McCourt** to learn that the key to operating a successful artist-run gallery is common sense.

Let there be rock!

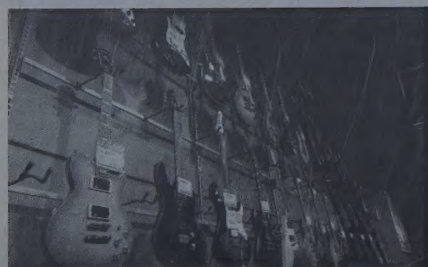
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Passenger Action, Brixx Bar & Grill, August 22

AUGUST 23

festival | **LABATT BLUES FESTIVAL** Nothing lifts your spirits like the blues. Just ask Sista Monica Parker. Heritage Amphitheatre (Hawrelak Park), 1 p.m.

AUGUST 24

music | **AUNTIE KATE AND THE UNCLES OF FUNK** The craziest family reunion of the week. Blues on Whyte, 9 p.m.

AUGUST 25

cd release | **IMOGEN HEAP** The London-born *The O.C.* soundtrack fixture comes full circle (full oval?) with her solo album *Ellipse*, which hits shelves today.

AUGUST 26

music | **DANIEL MOIR** We're not sure who we're more pumped to see tonight: 18-year-old songwriter Daniel Moir or his co-headliner, Juno-nominated folk band Twilight Hotel. Festival Place, 7:30 p.m.

AUGUST 27

comedy | **JENNIFER COOLIDGE** Are *American Pie* jokes still even funny? Catch this yummy mummy — and our favourite member of Christopher Guest's stock company — at the Comic Strip at 8 p.m.

AUGUST 28

queer | **OLYMPUS: A TOGA PARTY** It's all sweaty, promiscuous Greek to us. Play Night Club, 9 p.m.

AUGUST 29

readings | **LISTEN UP! TELLABLE TALES FOR HUNGRY EARS** Kathy Jessup is setting up a smorgasbord of oral tales for youngsters ages five and up. Chapters South Point.

AUGUST 30

music | **THE CULT** Listen to the music, but don't drink the Kool-Aid. River Cree Resort and Casino, 7 p.m.

AUGUST 31

music | **A FIST FULL OF BLUES** Only at Blues on Whyte can you listen to *A Fist Full of Blues* while drinking a fistful of booze. 9 p.m.

SEPTEMBER 1

music | **NECRONAUT** Their name literally means "corpse sailor." Which means they probably smell worse than the fish, but we'll forgive them since they brought instruments. Mead Hall, 8 p.m.

SEPTEMBER 2

music | **DEAD AND DIVINE** To keep the record sales for their *The Machines We Are* album alive and divine these guys are taking their Canadian tour to Avenue Theatre and rocking 118 Avenue like the machines they are.

SEPTEMBER 3

music | **BLACK DAHLIA MURDER** These Michigan rockers are getting set to release their fourth album, *Deperate*, on September 15. Elizabeth Short would be so proud. Edmonton Event Centre.



Jennifer Coolidge, Comic Strip, August 27

music | August 30



LISTEN TO THE MUSIC, BUT **DON'T DRINK THE KOOL-AID.**

see magazine's two-week forecast of events in edmonton

listings: the front pg 13 | music pg 20 | film caps pg 26 | arts pg 33

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NEWS • CITY HALL • BY ANGELA BRUNSCHOT | 167 words

Bike Path, Sidewalk Funding Request Reduced

THE CITY'S TRANSPORTATION DEPARTMENT IS EXPECTED TO LOWER FUNDING REQUEST IN THEIR UPCOMING PLAN

The transportation department is expected to slash its request for sidewalk and bicycle plan funding when it presents its plans to a city council committee on Aug. 25.

"Looking at how the city budget has been the last couple years, there is a lot of very careful examining of where we are spending our money," city transportation engineer Aryn Machell told *SEE Magazine*. "That's one of the reasons this implementation plan is only asking for a quarter of what the reports originally asked for. But it is practically providing us with enough to take on a lot of projects over the next couple years."

An earlier report had pegged the cost of the bike plan alone at \$100 million over 10 years, or about \$10 million a year, and the sidewalk plan at \$186 million over 20 years, or about \$9.3 million a year. Now, the transportation department will request roughly \$6.4 million on average per year for both plans.

The report had not yet been released as of this writing, so Coun. Ben Henderson had not seen it, but he did find the idea of a reduction in the funding requests for the bike and sidewalk plans puzzling.

Construction costs have gone

down significantly since the recession began, and many of the city's capital projects are coming in under budget. Certainly, the city is being careful about spending on operational expenses, he says, but spending on infrastructure has not decreased.

And \$10 million, the one-year price tag for the original bike plan, isn't a large chunk of the city's capital budget, he added, especially when you consider that a project like the 23 Avenue interchange cost \$260 million.

"Frankly, we are way behind in this city in thinking of the bike as a commuting option and accommodating it," he says. "We have to fix that sooner rather than later. I don't think it's a frill. I think it's about safety and encouraging people not to use their cars. If we really mean that, we have to come to the table and make it possible to do that."

Henderson suggested that if another round of construction projects come back under budget, he will push for the additional money to be funnelled into the bike and sidewalk plans.

Machell says that although the reduced budget would mean that the bike and sidewalk plans would not be completed in the 10 or 20 years laid out in the original reports, the roughly \$6.4 million per year would be enough to keep the work going.

"Reasonably speaking, we're not



Pedal Pushers | Edmonton cyclists will be unhappy to learn about the likelihood of reduced funding to the city's bike plan. FILE PHOTO BY JOHN LULAN

likely to get that much money to spend on this," he says. "So, instead of saying in 20 years we'll be done, we're saying this is how much we need to do good things every year that eventually is going to lead to a much better system."

That better system includes improved connections on the bike paths so that cyclists can commute easier, as well as an improved sidewalk network that, for example, connects to bus stops, he says.

According to Machell, in rough terms, about 30 per cent of the budget is going towards missing sidewalks in mature neighbourhoods and industrial areas, 30 per cent to multi-use trails, about 15 per cent for on-street bike lanes, with the remaining 25 per cent of the budget for sidewalk connections to bus stops, lowered curbs for accessibility, and bike racks.

Michael Kalmanovitch, a long-time biking advocate and member of the

Edmonton Bicycle Commuters Society, called the original higher funding request "diddly squat," and is skeptical about promises that new projects will eventually materialize. He worries that even though council has good intentions, it will always have higher priorities than bike paths.

"I think council likes the idea of more bicycles in Edmonton," he says "I'm thankful, and I'll take the money, but I think we need a level of commitment that's sadly lacking."

COMMENTARY • CONSUMER AFFAIRS | 872 words

Albertans, Be Prepared To Pay Big



OUTSIDE POLITICS MAURICE TOUGAS
CONSUMERS ARE GETTING SCREWED ON ELECTRICITY IN ALBERTA, AND IT'S ABOUT TO GET A LOT WORSE

Is there a ticking or even digital time bomb out there that is capable of taking down the Tories? And if not taking them down, at least putting a crack in the Bruderheim Wall that is their rural support?

Yes, there is. It's not the Alberta Liberals, it's not the Wildrose Alliance, and it's definitely not the No

Longer New Democrats.

It's power. And heat. And the outrageously high price of both in Alberta. If the public ever catches on that we're getting screwed on two of the basic necessities of life in Alberta, then the Tories will pay. It is, after all, a fiasco of their own making.

Last week, a former government employee came out with damning statements about the state of power in Alberta, comments that will ensure his chances of ever being employed by the government have fallen to nil.

David Gray, the former executive director of the Utility Consumer Advocate's office, told the *Edmonton Journal* that increases in power bills will "crush" Albertans. The government's pigheaded dedication to deregulation will result in "catastrophe," says Gray. He says the de-

partment of energy "whitewashed" a report from his department suggesting the government slow down the deregulation juggernaut, and that industry is avoiding Alberta because of the Alberta disadvantage of the deregulated energy market.

Check out the words Gray used: catastrophe, whitewashing, crushing. (David, I would recommend leaving the province now that you've been branded an enemy of the state.) Strong stuff, and if there is anything that will shake Albertans from their political stupor, it's getting screwed on electricity.

Alberta's electricity system is a mess, and you can thank Ralph Klein and his right-wing henchmen for the fix we're in. Back in the good old days (defined here as anything pre-Klein), power was regulated. The government kept a close

eye on things because we can't get along without power. But when the doctrine free marketers took hold of Klein's caucus, it was decided we should deregulate the industry. The thinking was that power companies would flood Alberta, offering no end of options for Albertans, producing more power than we need, and everyone — particularly the power companies — would be happy.

It didn't work out that way, as just about everybody outside of the Klein cabinet knew it would.

A recent report from the Parkland Institute says if the Alberta system were applied to British Columbia — where power is still regulated — the average British Columbian's power bill would go up more than \$700 a year. The same study shows how the government worked with the energy industry to restructure the system

to allow for massive profits for the industry. Those profits came from your pockets.

The great deregulation experiment — and experimenting with something as vital as power is a gamble no government should take — has been a fiasco. And it's not going to get any better.

The Tories, in their finite wisdom, have now decided that you and I will foot the bill for all expansion of power in Alberta. That's \$14 billion in new transmission lines that will be paid for not by the companies that will profit handsomely from the new lines, but from the users — i.e., you. It will cost about \$3 billion for two proposed transmission lines in the Edmonton-Calgary corridor, and it will cost you another \$174 yearly by 2017. It will cost the energy

ELECTRICITY cont'd on p. 7

FEATURE • FRINGE • BY CAROLINE BARLOTT (1,021 words)

A Fringe Weekend At The Hostel

EDMONTON'S THEATRE FESTIVAL ATTRACTS CREATIVE PEOPLE FROM ALL OVER THE WORLD — AND I GOT TO MEET SEVERAL OF THEM

I arrive at Hostelling International-Edmonton in the afternoon on Thursday, with the ambitious mission of meeting as many interesting tourists and performers arriving for the Fringe as possible. It's the first day of the Fringe and, as the friendly staff of the hostel point out, most of the folks are at the festivities or they simply haven't arrived yet.

The common room of the hostel is large and clean with bulky, comfy chairs scattered throughout. It remains quiet save for the buzzing of the vending machines at the back of the room. But there's a slight electricity in the air, a sense of anticipation. I'm eager to meet some of the early birds and I'm sure they will come back to roost at some point. The Fringe brings in creative people from all over the world, and, as I found out, that's not just actors, but those who are looking to be inspired by the plays, and bring new ideas to their own work.

To kill some time, I start walking down Whyte, enjoying guitar music from a guy with pink dreads and pants hanging miraculously from his knees when I hear my name yelled from a nearby vehicle. The voice belongs to a friend. He's waiting for someone, who just happens to be staying at the hostel.

A few minutes later I meet his friend, Miranda Tschirhart, back at the hostel. She has dark brown hair and a penchant for using quirky facial expressions to animate her stories. She's excited to be at the Fringe; I can see it in her face and hear it in her voice. "When you're at home, you have your work, you have your family, and you have your responsibilities," she says. "You just don't take time out of your day to do interesting things for yourself. It's easier to just leave that space and enjoy a different setting. The Fringe is a great setting for indulging in and taking risks with

creativity."

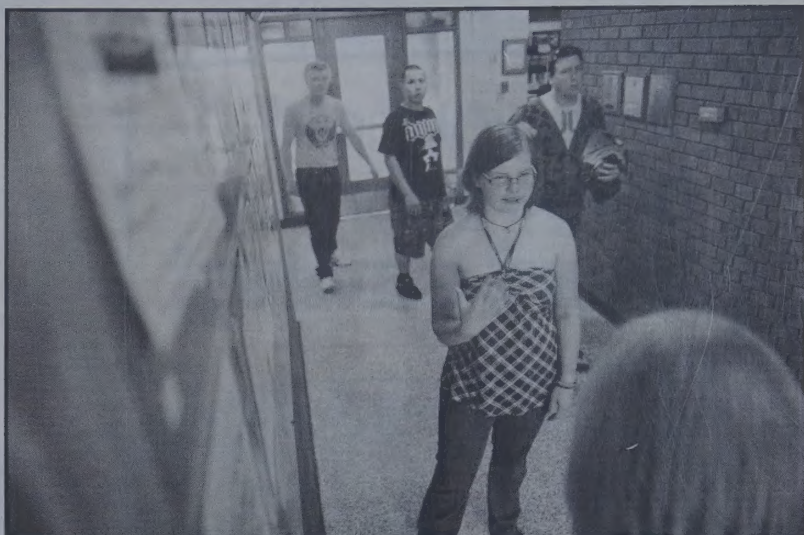
In her hometown of Yellowknife, Tschirhart sometimes works 12 hours a day as a dental hygienist, and wishes she had more time to write fiction. "I was only really able to start writing when I was on the plane this morning," she says. "I just needed to get away from home." On the plane from Edmonton, she started working on a new story inspired by personal experience about tooth decay and heartbreak.

When asked what shows she'd like to see, she pulls out a pamphlet with a photo of a guy in a red bulbous bodysuit with a gigantic backside reminiscent of two ripe melons. He's called Red Bastard. "I believe he's staying at the hostel," she says.

The next day, I venture over to the hostel to find a chalk signature, a calling card of sorts, displaying a little drawing of a round character and the words "Red Bastard" written on the sidewalk leading to the entrance.

Eric Davis is Red Bastard and he meets with me after completing his yoga class. In my mind, I picture the red character with his huge protruding front and back trying to contort himself into various yoga poses. But Eric Davis has the athletic build of a circus performer — which makes sense because he used to be one. He looks like a bohemian type, but you'd never guess he has an affinity for dressing up in a grotesque red costume. And he's downright friendly.

Davis explains that Red Bastard is a *bouffon*, a physically deformed creature with long, thin legs, knees too high to be human and a grotesque red, puffy backside that always seems to be swirling in people's faces. While the bouffon suit looks unwieldy, he prances around on the stage with ease, interacting with the audience and poking fun at them. While people laugh at a clown, he explains, the bouffon laughs at people. Davis thinks both the characters offer a chance for people to relax and see the humour in everyday life, which he says is part of what makes the Fringe festival so appealing: "In society, we really try to hide our



Finding Inspiration At The Fringe | Budding German improv actor Danica Knappe at the Hostel International off Whyte Avenue. PHOTO BY IAN JACKSON

flaws. But with [my characters], it's like we can share the joy of being human, get a glimpse at our flaws, and laugh at them."

Davis admits he hasn't always been the most outgoing person, but since he's become the creator of his own characters, he has become a much more fearless performer.

"I think normally, I'm pretty diplomatic, and I don't like confrontation," he says as we part ways, but adds that Red Bastard does reflect some of his internal thoughts, and becoming him onstage has helped him be more of a risktaker in his everyday life.

On Sunday, while hanging out in the hostel later, I meet Danica Knappe, a teenager from Germany who has come to Edmonton specifically for the Fringe. Stylishly dressed in a red tank top and sporting a lip ring, Knappe belongs to a German improv group and she's been acting for about four years. She came to the Fringe to watch as many shows as possible and learn from other actors. Just the night before, coincidentally, she caught Red Bastard's performance.

"I got kicked out!" she laughs. The Bastard was doing a skit where he asks female audience members if they'll go on a date with him — Knappe said no and was told to go and wait outside until she "learn[ed] not to do what people tell [her] to do."

Knappe says she learned a lot from watching his performance. "I was always told you have to act a certain way in front of an audience," she explains. "But the Red Bastard defies that, and he's successful." And he definitely does not do what people tell him to do.

EDMONTON

Seeking Members for Trails, Paths and Routes Advisory Committee

The City of Edmonton Trails, Paths and Routes Advisory Committee (TPRAC) is receiving applications for two new members. TPRAC works towards the enhancement of Edmonton's environment for walking, running, cycling, inline skating and travel by other active modes.

The TPRAC provides City of Edmonton civic administration with advice on plans, maintenance and projects affecting multi-use trails and non-motorised transport on sidewalks and cycling routes throughout the entire city. The committee also initiates projects to bring forward pertinent issues.

Committee members represent a broad range of users, ages and abilities from different areas of the city. Meetings are every second month, usually Downtown on Mondays at 5:30 p.m.

To apply, send contact information and a page or two explaining your interest in Edmonton's trails, paths and routes. Also outline what skills or experiences you can bring to the committee. Applications can be sent to: tprac@edmonton.ca.

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ELECTRICITY (cont'd from p. 6)

companies nothing.

More evidence of the gouging nature of gas and power in Alberta comes in the form of your monthly bill. On a recent bill for my home, I used a grand total of \$59.78 worth of power. A little high, I think, but I watch a lot of TV. But on top of the actual cost of power, I paid a \$5.73 administration charge, a distribution charge of \$6.14, an Atco fixed charge of \$25.14, an Atco variable charge of \$5.71, a municipal franchise fee of \$10.21, a transmission service charge of \$4.53, a transmission deferral rider of \$5.40 (are there lev-

els of transmission deferral riders, like LMNO and P?), a transmission charge of \$9.30, a distribution rider credit of \$1.76, and a local access fee of \$4.53.

Gas is even worse. I used a grand total of \$13.94 worth of natural gas (I think; I was charged a transaction fee of \$1.98) and paid an administration charge of \$6.14, an Atco fixed charge of \$25.14, an Atco variable charge of \$5.71, a municipal franchise fee of \$10.21, a transmission service charge of \$4.53, a transmission deferral rider of \$5.40 (are there lev-

els of transmission deferral riders, like LMNO and P?), a transmission charge of \$9.30, a distribution rider credit of \$1.76, and a local access fee of \$4.53.

I'm getting screwed, and so are you. You can place the blame directly on the doorstep of the legislature, and the right-wing nuts in the Tory party who took something that wasn't broke, and broke it.

Maurice Tougas is the former Liberal MLA for Edmonton-Meadowbank.
mauricetougas@live.com



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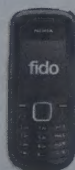
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FROM THE READER

LETTERS

THE CALGARY FOLK FEST RESPONDS

Re: "Too Much Security," July 30, SEE #818.

We appreciate SEE Magazine's coverage of the Calgary Folk Music Festival and are happy to have many Edmontonians in our audience.

However, I would like to correct some erroneous information from Fish Griukowsky's article. He exaggerates and misrepresents several incidents to enhance his article, the worst of which is the untrue accusation that our security volunteer "apprehended, yelled at, held, punched in the face and kicked" one of our artists. Fish did not witness the event nor do any fact-checking. His sole source was an admittedly drunk, clothing-optional individual. This reporting is irresponsible at best, and sheds a bad light on a diligent and hard-working volunteer crew who were merely trying to help a individual who didn't identify himself and was unable to tell them where was staying. There was no violence involved with their assistance to this individual and several witnesses can attest to the upstanding behaviour of our volunteers.

KERRY CLARKE, ARTISTIC DIRECTOR,
 CALGARY MUSIC FESTIVAL

SKATEBOARDER PASSION

Re: "Mommied To Death On Whyte Avenue," Aug. 13, SEE #820.

Thank you. I can't think of anyone else with a newspaper column, or many other paper/magazines that are free, who would shed the light on another in a series of the city's new campaigns. I want a city where cycling and skateboarding and fruitbooting is done with impunity.

DESIREE CHAMBERS

COMMENTS FROM THE WEB

NOT ALL SEX WORKERS ARE DAMAGED

Re: "Organizing Working Women," Aug. 13, SEE #820.

Thank you so much for this balanced article!

One of the problems with taking the whole picture of sex work are biased samples. Counsellors, such as John Walker from the Edmonton Community Counselling Centre, tend to deal with street workers. This is a population at risk, often engaged in survival sex. Walker does not see the better-adjusted indoor-based escorts. It's clear why he draws those conclusions.

Michelle, like me, seems to be exposed to a different population: students who choose to graduate without debt; women who came to sex work after a corporate career and view it as a healing profession; suburban single mothers who want the time, resources and flexibility to spend it with their kids.

These worlds need not to be in opposition. Society will be better if resources are spent to provide exit opportunities for people who don't want to be in the sex trade — not prosecuting them.

"INGRIDNEVIN" ON AUG. 16, AT 8:53 PM

Visit www.seemagazine.com to comment on stories. SEE Magazine welcomes reader feedback, both positive and negative. You can e-mail your comments to letters@see-magazine.ca, or fax them to (780) 432-1102. SEE reserves the right to edit letters for length and clarity. Preference is given to letters responding to articles in SEE Magazine.

Is This What Democracy Looks Like?



MY TOWN SCOTT LINGLEY

U.S. TOWN HALL MEETINGS ON HEALTH CARE ARE A CIRCUS OF IGNORANCE AND BELLIGERENCE

Don't ask me how it happened, but I bought a house.

One minute I was just a guy living in the latest of a series of dog-eared but charming rental properties, keeping my options open, pretty much minding my own business. Then, naively, I thought I'd just waded in a little, start checking out some of the homes coming on the market in Edmonton's more mature, less expensive neighbourhoods — you know, just spend the odd weekend afternoon poking through what was available.

But once you actually articulate aloud your interest in some modest little bungalow on a tree-lined street

somewhere not too far off the transit routes, you're as a caught mid-flight pigeon before a jet engine. A deafening whoosh signals that you're being sucked in to the whirling turbine, but when you're spat out the other side, rather than atomized but finally at rest, you find yourself offering to give someone a few hundred thousand bucks for a piece of real estate you saw for 20 minutes and are struggling to separate from the five other properties you viewed that day.

Chances are anything that's both inhabitable and in your price range will attract multiple offers, which further heightens the suspense to spine-tingling levels as part of you secretly longs to bail on the whole thing and prolong your financial adolescence indefinitely. A whirl of arcane real estate rituals and attendant expenses shake you upside down and, if the fates are in a pleasant mood, a month later you settle into your new home, praying that nothing major goes for a shit while your bank account recovers.

Little has had the power to distract me from the morass of monetary anxiety and existential dread lodged

in my navel except for the circus of ignorance and belligerence that's erupted in the midst of the debate over health care reform in the United States. I know it has no direct bearing on my life up here in the public health care paradise, but the whole spectacle is so appalling — and so indicative of consensus reality's advanced state of decay in the 21st century — that I can't stop looking at it.

As you may know, the Obama administration has been promoting health-care reform, specifically improving access by providing a public option for health-care insurance, and has dispatched Democratic congresspeople to host town halls where they solicit feedback and input from their constituents. Instead of polite debate, however, the congresspeople encounter jeering mobs that shout them down, call them liars and, in a few well-publicized cases, threaten physical harm. Many of them come packing distorted notions of what health care reform entails, told by right-wing talk blowhards and politicians that reform means mandatory euthanasia for the old and disabled, free healthcare for illegal immi-

grants, rationing for everyone else and abortions, abortions, abortions.

It's not just dickhead demagogues who are stirring the pot, though — there's good lobbying money being channelled into rousing the rabble. Would it surprise you to know that Big Health, the ones that making out like bandits in the private system, don't want their party to end? Having bought all the influence they can, they've started backing allegedly "independent" political action groups that whip up frenzies of fear around prospective change and that brown fella in the White House — haven't you heard he's not really an American citizen? — to hobble even the possibility of discussion and, hopefully, shove health care reform off the table for another generation or so of obscene profit-making. If people had legitimate concerns with a public health care plan, you sure couldn't hear them over the racket.

Thanks to the all the half-truths, distortions, and outright lies perpetrated by those in the news "business" and in public office, there's no reason to believe much of anything that anyone says anymore, so you cherry-pick the billion channel mediaverse for the "facts" you're predisposed to believe. Why not believe that the president is a Nazi or a Marxist or a racist extracting reparations from white folks by destroying their country, or that his government will decide whether your grandma gets to live or not? Someone on TV is saying all that and more, after all.

As a nation writhing helplessly in the clutches of socialized medicine, Canada has been held up — on Fox

News and "independent" information websites like BigGov.org — as an object lesson in the total failure of universal health care. Maybe our system's not perfect, but a failing grade from a country where 46 million people have no medical coverage at all is a little tough to swallow.

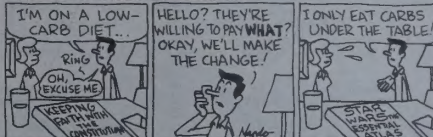
Away from the town hall fracas and faux-controversies, a seven-day free medical clinic at the Forum in Inglewood, Ca. this week is drawing 1,500 people a day, some of whom have camped out to try to get a turn at one of the 45 examination rooms, 100 dental stations and 25 eye exam stations provided by nonprofit group Remote Area Medical. This spectacle should certainly feed into the discussion of how health care is dispensed in the world's most powerful nation, rather than wild speculations that the president is a covert eugenicist.

The really sickening — pun intended — part is that it seems to have worked: early this week, Obama and his Health and Human Services Secretary Kathleen Sebelius signaled that a public insurance option "wasn't essential" to successful health-care reform. Godless socialism has been struck a fatal blow — because certainly God doesn't want poor people to have access to medical care.

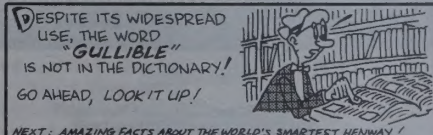
If anything, though, it makes me glad I've decided to set down my roots up here in Soviet Canuckistan with our highly inadequate and wasteful health-care system that's available to everyone. Such thoughts are sure to be a great consolation as I sit among the secondhand furnishings in my Butterscotch Castle, rolling pennies by candlelight.

TOM the DANCING BUG'S EDITED BY RUBEN BOLLING SUPER-FUN-PAK COMIX

PRODUCT PLACEMENT COMICS



FUN FACTS FOR THE GULLIBLE



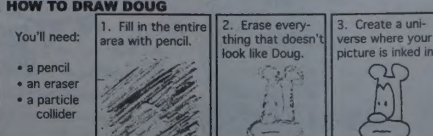
DINKLE, THE UNLOVABLE LOSER



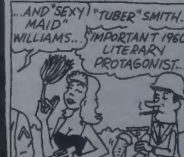
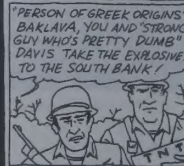
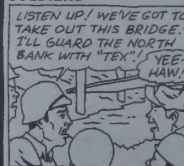
JAMES CAAN 'N' THE GHOST OF JAMES CAAN



HOW TO DRAW DOUG



SMALL RAGTAG GROUP OF WORLD WAR II SOLDIERS



DISC BY THE UNIVERSAL PRESS SYNDICATE ©2009 RUBEN BOLLING -959- www.tomthedancingbug.com

edster's dictionary

LOCAL VOCAB • BY TRENT WILKIE

marrow

VERB • To guess the future resting place of bones for money. "I thought I'd get into anthropology because of my knowledge of bone density and possible resting places. But when I won \$10,000 betting that the estate of Joseph Merri-
 c, The Elephant Man, would buy the bones of Michael Jackson, I knew that marrowing was my one true calling."

stork

VERB • To induce labour through a series of interpretive dances and high-pitched throat singing. "We forced little Jeffy into storking about three weeks after his Grade 7 cello recital. It seems he was smitten upon the head backstage by a rival cellist and went immediately into seizure. His flailing and guttural screaming caused six pregnant audience members to give birth almost simultaneously."

Torrid Convulsions

NOUN • A one-man play written by Sean Chant. "In *Torrid Convulsions*, Chant deals with themes of existentialism and dadaism. If it were just a play, that would be one thing, but it was obviously an advertisement for his marionette-storking business. That's why I rushed the stage."

check out new vocab every week

“THE OFFICIAL POLICY WAS I COULD NOT SPEAK TO THE PRESS.”

—DAVID GRAY ON THE ALBERTA GOVERNMENT'S STIFLING OF THE ALBERTA UTILITIES CONSUMER ADVOCATE. GRAY STEPPED DOWN FROM HIS POSITION AS THE OFFICE'S EXECUTIVE DIRECTOR ON JULY 24. AS QUOTED BY THE EDMONTON JOURNAL



WITNESS

AUG. 15, 2009 | 5:34 PM | PHOTO BY MERYL SMITH LAWTON

Children laugh and dance at the Eastwood Fest free concert.

OUR COMMENT ON THIS WEEK'S NEWS

ALBERTA • ELECTRICITY CONTROL, CONTROL, CONTROL

Dogmatic adherence to ideology and strict control of the bureaucracy: these are the hallmarks of the Alberta Tory government. And once again, it's going to screw over Albertans. This time, it's about electricity.

David Gray, the former executive director of the Alberta Utilities Consumer Advocate office, spoke out this week for the first time, warning in the *Edmonton Journal* that Albertans will be "crushed" by high electricity prices because deregulation has not created enough competition. He also called for the utilities consumer advocate to be independent of government.

We were particularly outraged to hear that Gray was ordered not to speak with the press while he worked for the government. Who, exactly is allowed to speak to the public? Only the premier's office?

Many thanks to Gray for speaking up on this issue. Let's hope he sets an example for the rest of the civil service.

ALBERTA • HEALTH CARE CUTS FOR THE MENTALLY ILL

The plan to move psychiatric patients from the Alberta Hospital into the community is a disaster waiting to happen.

Ontario has already tried this kind of health-care restructuring, and it ended up with more mentally ill people on the streets. Even if we hadn't seen this kind of plan before, it'd be hard to take anything the government says on health care at face value. The Tories have not released an overall plan for how their restructuring of the health care system will roll out. All we know is the frequent patter of media reports on reductions in elective surgeries, a hiring freeze on nurses, and the regional boards being dissolved without a smidgen of public consultation.

We also know that government revenues are down, and Premier Ed Stelmach has pledged he will not raise taxes. Given these factors, it's very unlikely proper funding will follow patients into the community.

WORLD • DEMOCRACY TURBULENT ELECTION

And you thought we have problems with our democracy. The Afghanistan national election will take place today (Thursday), and voter fraud is already expected to be a huge issue, swinging the vote in favour of incumbent president Hamid Karzai.

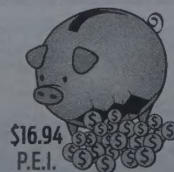
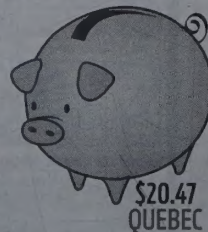
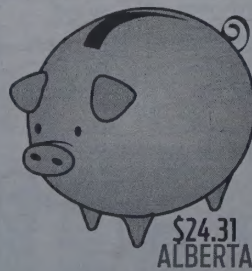
Karzai didn't even show up to the main presidential debates, and has been criticized for courting conservative elements in the country (especially former warlords) by adopting hardline laws, such as the recently revived marriage law that compels women to have sex with their husbands, and requires them to ask permission to leave the house.

Voters in Taliban-controlled areas will be completely disenfranchised, and the media has been warned not to report on violence on Election Day, because it may scare away voters.

Still, many Afghans will turn out to vote, and their courage is inspiring.

BY THE NUMBERS

WHAT RECESSION? ALBERTA'S STILL A HIGH ROLLER
AVERAGE HOURLY WAGE BY PROVINCE, JULY 2009
SOURCE: STATISTICS CANADA



PROFILE • STUNT CREW • BY HOLLY GRAY | 98 | words

"Surviving Has Become Our Top Priority"

ST. ALBERT INDEPENDENT STUNT CREW THINK NOTHING OF RISKING LIFE AND LIMB IF IT MEANS OBTAINING THE PERFECT SHOT

Filmmaker Joel Laflamme once dangled by his legs from the back of a pickup truck going 60 km/h down a country back road, his body inches from the pavement. The 25-year-old from St. Albert also once set his jacket on fire with flammable gel, which fell on the ground and almost set an entire field ablaze. He also allowed his friends to pour eight water coolers over his head while laying on a lake's icy surface in minus-35 C temperatures.

Laflamme may sound deranged, but these dangerous antics are common occurrences for him and his two friends as they make their independent films.

Laflamme, along with Keenan Martens, 25, and Nathan Hart, 24, started taking filmmaking seriously two years ago after spending years making hockey war and comedy movies with Marten's dad's old camera. "We had a girl that went to school with us whose dad was an ex-army-type guy so he had a ton of war props like gas masks, old hand grenades, bullet chains, stuff like that," Martens says. "So we did a couple war movies in high school and that was kind of our bread and butter."

After some professional training at the Film and Video Arts Society (FAVA) in 2007, their days of "B&B" (basement and backyard) war epics are long over, but fake blood is still a main ingredient in their films.

Their first gorefest, *Full Moon Hardtop*, is the tale of a pissed-off Camaro that goes on a killing rampage. It screened at Metro Cinema in 2007 as well as 2008's Deadmonton Horror Film Festival. Then, in September 2008 they entered the Edmonton International Film Festival's 24/One competition, which required them to write, shoot, and edit a film in 24 hours based around the word "greenwashing."

The result? A fast-paced action film about a deadly green mist that slithers through a city, killing everyone in its path. On the night of the screening, the boys walked away with one of five awards handed out. But a bigger surprise was yet to come.

They received a phone call from Hollywood cinematographer Barry Peterson, who has photographed movies such as *Jumper* and *Zoolander*. "He said that he was really impressed when he watched *Greenwashing* because he couldn't believe it was done in 24 hours," Hart says. "He said there was way too many camera setups and we were all over the place for 24 hours."



Meet The Crew | Filmmakers Joel Laflamme (left), Keenan Martens (centre), and Nathan Hart (right) inside Martens' St. Albert home. PHOTO BY BEN LEMPHERS

They also have smaller projects, like a music video for local band Five O'Clock Charlie, entries in a 2009 Doritos commercial competition, and a mock trailer about a chainsaw-wielding killer called *The Return of Spud*. (The trailer is three minutes' worth of axing and slashing and opens with the lines, "His best friend left him for dead. Now, if vengeance is a dish best served cold, make sure

and Martens when they worked at the Beerhunter Pub and Grill as cooks and Hart when he was a bartender. He remembers the only work they'd do was pore over scripts in the kitchen. "Even as they're working, they're discussing scenes and arguing about it," he says. "So you can tell that what they're doing when they're at work is actually thinking about what they're going to do when

enough confidence in their script-writing skills to take on their latest project.

Since the start of this year, they've been writing a pilot for a comedy they've titled *Turbo Falcon Laser* about three struggling filmmakers, and plan on submitting it to every Canadian network. On top of an already-hectic 40-hour work week at their day jobs, the trio spends about

chased their own equipment, applied for grants, are signing up for several film competitions, and will continue working on *Turbo Falcon Laser* until it's ready to be mailed away.

Hart is confident their work will go smoothly, except for one issue: the team's tendency to do outrageous stunts. Laflamme has almost frozen to death, fallen off a car, and set a field on fire, and Martens has come close to injury himself on a few occasions. While filming *The Return of Spud*, for instance, he was almost slashed by an actor jumping out of a tree wielding an axe. He also allowed himself to be hit by a car twice while filming *Full Moon Hardtop*, a risk he figures was worth taking in order to get the perfect shot.

"As far as filmmaking goes, this could be our best summer yet," Hart says. "I'd say the biggest challenge we face at the moment is finding someone other than Keenan to light on fire and use as roadkill. So surviving — yeah, I'd say surviving has become our top priority."

"YOU FINISH WORK AT FOUR IN THE AFTERNOON, YOU GO HOME FOR SUPPER, AND YOU'RE UP 'TIL FIVE IN THE MORNING FILMING IN THE FREEZING COLD, HANGING OUT OF THE BACK OF A TRUCK, AND YOU HAVE TO GO TO WORK IN THREE HOURS."

it comes with a side of spud.")

Friend Myles Wilcox saw *The Return of Spud* when it screened at Metro and said it looked so epic, he found it hard to believe his buddies made it. "It blew my mind because it actually seemed like a movie I'd be really excited to see," he says.

Steve Ross is another fan of the boys' work. He managed Laflamme

they leave work."

All three left Beerhunter last year, but they cast a few of their former co-workers in *Icebreaker*, the bitter-sweet story of two strangers who fall in love while disposing of the body of someone they accidentally killed. *Icebreaker* earned them second place at Metro's monthly *Digital Shorts* competition in 2008, and gave them

30 hours each week on the script. "You finish work at four in the afternoon," Martens says, "you go home for supper, and you're up 'til five in the morning filming in the freezing cold, hanging out of the back of a truck, and you have to go to work in three hours."

But the boys don't plan on stopping anytime soon. They've pur-

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DINING • THAI • BY SCOTT LINGLEY | 523 words

A Case Of The Mondays



An Empty Numchok Wilai | A tidy and tasteful, albeit very quiet, Thai place on 124th Street. PHOTO BY MERYL SMITH LAWTON

DESPITE THE EMPTY DINING ROOM, NUMCHOK WILAI OFFERS WORTHWHILE THAI TAKE-OUT ON 124TH STREET

NUMCHOK WILAI
10623-124 St. 488-7897

Monday night is maybe not the best time to go looking for a first impression when you're choosing restaurants. Some places look a little lifeless during that part of the day, all those neatly set tables sitting idle, the staff finally attending to menial tasks they're too busy to see to on the

lengthy bill of fare — lots of choices for vegetarians, an interesting assortment of salads and the expected cross-section of noodles, curries, and stirfries.

Mango salad with shrimp (\$7.75), Thai hot basil stirfried with chicken (\$10.95), Chu-Chi salmon (\$13.95) and the requisite coconut rice (\$3.90) seemed like it would probably do the trick, but I impulse-ordered some "Bangkok's sticks" (\$7.25), perhaps impelled by curiosity about that actually might be. The moment eludes me now.

Turns out Bangkok prefers its

likewise tasty and certainly contained a generous portion of peppery basil mixed in with the peppers, mushrooms, carrots, and tangy soy-based lacquer spiked with ginger, lemongrass and garlic. Chilis were again gently deployed.

The fried salmon was the dish that concealed the most potent spices in its coconutty red curry sauce. Having been bowled over by Viphalay's version of Chu-Chi salmon, I was initially concerned that Numchok's interpretation would seem too deepfried, especially when it proved hard to cut into the two large portions of fillet

THE TAB: \$55 FOR TWO
THE GIST: 124 ST DENIZES, HERE IS YOUR TAKE-OUT
TRY: THE CHU-CHI SALMON
DON'T BOTHER WITH: BANGKOK'S STICKS

weekend, the canned "exotic" E-Z listening playing to no one. This was how we found Numchok Wilai, a tidy and tasteful Thai place on the storied hip-strip-of-the-future 124th Street.

Mondays are still kind of quiet on the street, on account of there's nothing to do around there. Thus Numchok Wilai's bright, clean Thai-themed dining room, complete with portraits of beloved King Bhumibol and Queen Sirikit flanked by Thai and Canadian flags, was completely deserted when we arrived, if you don't count the gilded Siamese figurines guarding the front door.

Our ultra-gracious waiter was soon upon us to take our order from the

sticks — chicken wings to you and me — to be lightly seasoned, deep-fried and served with fish sauce. Me, I would have preferred something a little more boldly flavoured — either that or there should have been more than seven of them.

The meal got more interesting from there, luckily. The mango salad featured firm, semi-sweet shreds of barely ripened fruit and a few plump shrimp tossed with mint, cashews, thin slices of red onions and a lime dressing. If you find Thai papaya salad too fishy and/or fiery for your tastes, here's a milder option that isn't consequently less flavourful.

The stirfried basil and chicken was

with a fork. The outside was a little tough, but the fish inside was pearly and tender and substantial. After the last toothsome flake of fish had been scarfed, we continued to ladle the red coconut gravy onto the sweetly aromatic rice.

Numchok Wilai's reasonable-to-average price list is enough to put it in solid contention with the two or three Thai places I patronize with any regularity, so folks who inhabit the 124th Street area might want to note that while they're hurting for truly notable drinking establishments, they have a worthwhile option for Thai take-out right under their noses.

DRINKING • FRAUD | 731 words

Wine Fraud: Let The Imbiber Beware



BOOZE MUSE: MELISSA PRIESTLEY UNSCRUPULOUS AND FRAUDULENT WINE PRODUCTION HAS RESULTED IN BLINDNESS, AND EVEN DEATH

So, what are you drinking tonight? A nice bottle of Bordeaux? Or maybe a lovely vintage Champagne? Are you sure?

As with anything lucrative, wine isn't immune to the actions of nefarious individuals. From counterfeit labels on bottles of plonk to the addition of toxic substances, wine fraud is an unfortunate reality for a small percentage of the industry.

Atrocious Adulteration

No, this doesn't involve any kind of steamy extramarital affair. There's nothing romantic about adding chemicals to wine in order to make it taste better – especially when some of those chemicals are extremely toxic. Although all of the world's major wine-producing countries enforce a series of health and quality controls to prevent the sale of adulterated wines, several notable incidents have

occurred in all-too-recent history.

Perhaps the most widely publicized example of wine adulteration was the Austrian wine scandal in 1985, in which a small percentage of Austrian wines were discovered to contain diethylene glycol, an odourless substance that makes wine taste sweeter and gives it a fuller body. Now, in low doses diethylene glycol is pretty harmless – you would have to chug 28 of those adulterated bottles per day for two straight weeks to notice any effects, and by then you'd be long dead of alcohol poisoning. However, because diethylene glycol also happens to be one of the ingredients commonly added to antifreeze, the mass media went crazy publicizing stories of Austrian wines laden with antifreeze, and many people still believe this to be the case even today.

Though these wines were virtually harmless – there were no reported deaths or even illnesses – the extremely negative media attention caused a huge consumer backlash against all Austrian wines; a year after the scandal, Austrian wine exports were only one-fifth of their previous total. Yet, though it was certainly a tough lesson to learn, the wine scandal caused a huge increase in wine standards, and Austria currently has some of the most rigorous quality controls in the world.

Incidentally, a year later in 1986,

a similar scandal occurred in Italy – only this time the additive was methanol (wood alcohol), which is extremely toxic. Several producers in northwestern Italy added methanol to their wines in order to increase the alcohol content. While they certainly succeeded in that regard, they also caused the deaths of 26 people. Dozens more were hospitalized for methanol poisoning, and several of these victims went blind.

Blending Brigands

While these two examples represent extreme forms of wine adulteration, every year there are examples of similar (though less physically dangerous) practices, in which cheap, inferior wine is blended into a more expensive wine and then sold under the high-end label. Reports of these occurrences have appeared in pretty much all the main wine regions at one point or another.

Even some of the most prestigious French wine estates have been found guilty. A prime example occurred in 1988 when it was discovered that Château Giscours, one of the 65 best vineyards in Bordeaux, had been blending lesser vintages into its more valuable ones and selling them at the higher price. Similarly, in 2005 the so-called king of Beaujolais, Georges DuBoeuf, was found guilty of mixing low-quality wine with high-quality vintages.

Lawless Labels

Though adulterated wine may be the most dramatic example of wine fraud, counterfeit wine labels are far more common. Essentially this practice involves affixing a fake label, usually of a high-end wine, to a bottle of significantly lesser quality. High-class counterfeiters will go so far as to replicate all aspects of the authentic product, including bottle type, label, cork, and even the case it comes in. The targets of counterfeiters are, of course, high-end stuff like expensive Champagne, older vintages of Bordeaux, and even Canadian icewine. (A Canadian trade official in Taipei told www.winebusiness.com that some importers estimated 50 per cent of the market was fake

in 2005.)

Due to southeastern Asia's burgeoning market for high-end liquor, as well as its lack of quality control and knowledge about such products, it is one of the prime markets for counterfeit wine. Las Vegas also ranks right up there. It's something of a running joke in the wine world that more First-Growth Bordeaux is sold in Vegas than is actually made.

So what can you do to prevent yourself from taking part in wine fraud? Not much, I'm afraid – though around here, the average bottle from the liquor store is quite safe. And if you're buying a \$5,000 bottle of 1982 Château Mouton-Rothschild in Vegas or Hong Kong – well, don't say I didn't warn you.

EVENTS

7TH ANNUAL ZEBRA CLASSIC GOLF TOURNEY THE LINKS, CENTURY RD & YELLOWHEAD TR, SPRUCE GROVE, AUG 21 In support of the Zebra Child Protection Centre. Doors at 8 a.m. with lunch to follow. Info: www.zebracentre.ca; 969-6510.

ALBERTA BOUND TATTOO & ARTS FESTIVAL SHAW CONFERENCE CENTRE, 9797 JASPER AVE. AUG 21-23 Doors: Fri @ 2 p.m. Sat, Sun @ noon. Tickets: www.ticketmaster.ca; 451-8000.

ARTS MARKET CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE. Artists and artisans sharing unique gifts with local flavour. Every Sat. From 10 a.m. to 2 p.m. Info: www.theart.ca.

EDDIE BUS TOURS VARIOUS LOCATIONS, TO SEP 7 Edmonton's Hop on Hop off Sightseeing Tours. Info: www.eddiebus.com.

ECO RENO DEMO DAY #102, 10436-81 AVE. AUG 22 Exploring Green Home products and practices. Doors at 12 noon. Info: 965-5954.

ECO-ROCK AROUND THE CLOCK: REDUCE YOUR CARBON FOOTPRINT ABBEY GLEN PARK, 10121 JASPER AVE. AUG 21 Recycling and waste management innovation, eco-friendly activities and prizes. Doors at 11:30 a.m. Info: www.edmontonontodowntown.com.

EDMONTON DRAGON BOAT FESTIVAL LOUISE MCKINNEY PARK, 9529 GRIERSON HILL, AUG 21-23 13th season of Alberta's largest festival and dragon boat competition. Info: www.edd.ca.

EDMONTON GHOST TOURS WALTERDALE PLAYHOUSE, 10222-63 AVE. TO AUG 20 Meet in front of the Rescuer statue next to the Walterdale playhouse. Doors at 9 p.m. Tickets: \$5. Info: www.edmontonghosttours.com; 789-2005.

FARMERS MARKET ALBERTA AVENUE COMMUNITY CENTRE, 9218-118 AVE. Every Thu. Doors at 2 p.m.

FREE FAMILY ART NIGHTS NINA HAGGERTY CENTRE, 9704-111 AVE. Every Thur. Doors at 6:30 p.m. Info: 474-7611.

IN THE CENTRE RING FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK, AUG 22 Tight-rope walking, stilt walking, unicycling, juggling, and clowning. Info: www.festivalplace.ab.ca.

LAUNCH OF EDMONTON'S 1ST ORGANIC MAKE-UP CARBON ENVIRONMENTAL BUTIQUE 10164-104 ST. AUG 22 Make-up artist Jadene Ferreira will be on hand to apply and create individualized looks for natural, everyday radiance. Info: 498-1900.

SHAKE YOUR MONEYMAKER CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE. AUG 23-24 Dylan Toymaker's Lantern Workshop. Info: 372-3733/496-1913.

SKYDIVE FOR AFRICA EDEN NORTH PARACHUTE SCHOOLS INC. STONY PLAIN AUG 22 Annual event with proceeds to support projects in Uganda. Info: www.aieimbabazi.org/975-1116.

SPREAD THE FEELING WEM, AUG 22 Kraft Peanut Butter Bears give free bear hugs in an effort to relieve hunger in Edmonton. For each hug given, Kraft Peanut Butter will donate one 500 g jar of Kraft Peanut Butter to Edmonton's Food Bank. Info: www.spreadthefeeeling.ca.

SWING DANCE AT SUGAR FOOT STOMP ORANGE HALL, 10335-84 AVE. Beginner lessons followed by dance. Every Sat. Doors at 8 p.m.

SWING FORE RED CROSS TOURNAMENT DERRICK CLUB, 3500-119 ST. AUG 24 7th Annual golf tournament in support of the Red Cross programs. Info: 702-4160.

WRITERS' CIRCLE CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE. Writing workshop every Tue of month. Doors at 7 p.m.

LEARNING

THE ALTERNATIVE PROFILES PUBLIC ART GALLERY, 19 PERRON ST. ST. ALBERT, AUG 20 Program for youth 13 to 17 explore art-making in a professional gallery setting. Info: 460-4310.

ARGENTINE TANGO CLASSES WITH CRISTINA & VICENTE ORANGE HALL, 10335-84 AVE. Beginners, intermediate/advance, starting week of Sept. 7. Doors at 7:30 p.m. Info: 905-8505/vamtango@yahoo.ca.

AWAKENING VENUS BEAR HANDS HOLISTIC CARE, 9923 WHYTE AVE. AUG 20 Women's holistic reproductive and sexual health workshops. Info: www.AwakeningVenus.ca; 668-2200.

CELEBRITY CHEF CALLING WOOD MARKETPLACE, 178 ST & 69 AVE. AUG 23 Tips from chef Lovoni Walker as she prepares four recipes. Doors at 10 a.m. Info: www.callingwoodmarketplace.com.

MEDITATION AND BUDDHIST PRACTICE KARMA TASHI LING, 10502-70 AVE. Tues @ 7 p.m. With Ani Kunzang. Info: www.karmatashiling.ca.

PRAYER OF THE HEART & BODY YOGA PROVIDENCE RENEWAL CENTRE, 3005-119 ST. AUG 21-23 3 day retreat focusing on Yoga and Meditation as a Christian Spiritual Practice. Info: www.providencerenewal.ca/701-1854.

SINGI SINGI SINGI GRANT MACWANE SOUTH CAMPUS,

7319-29 AVE. TO AUG 21 For ages 7 to 10. Info: 633-3705.

STRATHCONA COUNTY STRING MUSIC CAMP VARIOUS LOCATIONS. Ages 14 to 59-plus, full of musical activities for all levels. Sept 10-13. Info: www.wyestringensemble.com.

QUEER

BISexual MEN'S COFFEE GROUP VARIOUS LOCATIONS. A social group for bi-curious and bisexual women. Every second Tue of the month. Doors 8:00-9:00 p.m. Info: www.groups.yahoo.com/group/bwedmonton.

COMMUNITY POTLUCK PRIDE CENTRE, 9540-111 AVE. A potluck open to all members of the LGBTQ community. A time to get together, share a meal and meet people from the community. Last Tue of month. Doors at 7 p.m. Info: tuff@shaw.ca.

COUNSELLING PROGRAMS PRIDE CENTRE, 9540-111 AVE. Pride Centre of Edmonton provides counselling by professionals at no cost to clients held on the first Sat of the month from 2 to 5 p.m. Info: 488-3234.

ILLUSIONS SOCIAL CLUB: CROSSDRESSERS MEET MONTHLY VARIOUS LOCATIONS. Info: www.groups.yahoo.com/group/edmonton_illusions/387-3343.

MENT TALKING WITH PRIDE PRIDE CENTRE, 9540-111 AVE. A social discussion group for gay, bisexual and transgendered men to discuss current issues and to offer support to each other. Every Sun. Doors at 7 p.m. Info: robwells780@hotmail.com.

SENIORS DROP-IN PRIDE CENTRE, 9540-111 AVE. A social and support group for seniors of all genders and sexualities to talk, have tea and offer each other support. Every Tue and Thu. Doors at 1 p.m. Info: tuff@shaw.ca.

TESG PRIDE CENTRE, 9540-111 AVE. Transgender Education and Support Group: Education and support for transgender, transsexual and questioning people in any stage of transition. Second Tue of month. Doors at 7:30 p.m. Info: admin@pridecentreofedmonton.org.

TTQ PRIDE CENTRE, 9540-111 AVE. A mixed gender open support group addressing the needs of transsexual and transgendered individuals. First and third Sun of month. Doors at 12 p.m. Info: admin@pridecentreofedmonton.org.

WOMENSPACE BOARD MEETING PRIDE CENTRE, 9540-111 AVE. A social and recreational society run by volunteers to provide opportunities for lesbians to interact and support each other in a safe environment. First Sun of month. Doors at 10:30 a.m. Info: wsresident@hotmail.com.

YOUTH UNDERSTANDING YOUTH PRIDE CENTRE, 9540-111 AVE. Every Sat @ 7 p.m. Info: www.yuyed.ca/748-1971.

Sunday, September 20, 2009

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MUSIC PREVIEW • FAMILY BUSINESS • BY SEAN JOYNER | 681 words

Mississippi Burnside

CEDRIC BURNSIDE UPHOLDS HIS GRANDFATHER R.L.'S LEGACY OF TRADITIONAL HILL COUNTRY BLUES WITH JUKE JOINT DUO

JUKE JOINT DUO

Part of the Labatt Blues Festival, Heritage Amphitheatre, Hawrelak Park, Sat. Aug. 22. Festival passes available through Ticketmaster (451-8000/ticketmaster.ca).

A legacy can be a difficult thing to live up to. That's particularly true in the music world, especially when referring to an artform as traditional as Mississippi hill country blues — and even more especially when you're talking about the legacy of a musician with the history of R.L. Burnside.

For most of us, hill country blues (often called “Delta” blues) is better left to the history books — we'll read about it, and occasionally hear a song that sparks an image of wooden shacks, dusty floors and deep-Southern black people dancing and drinking after another hard week.

But for blues drummer Cedric Burnside, one of R.L. Burnside's 35 grandchildren, carrying on that legacy is not an option — it's instinct. And when Cedric hits the Labatt Blues Festival stage with his partner, Steve “Lightnin’” Malcolm (they're collectively known as the Juke Joint Duo), he's hoping to share a piece of Mississippi with us northern folk.

Cedric has been preparing to carry his grandfather's torch since he was six years old, when he was on the porch, playing and singing the blues with R.L., friends and family. Years later, he would go on to tour with his grandfather, who passed away from heart complications in 2005.

“We didn't have a radio,” Cedric



Cedric The Entertainer | The great bluesman R.L. Burnside died in 2005, but his grandson Cedric has picked up right where he left off. PHOTO COURTESY OF DELTA GROOVE MUSIC

remembers. “Through my granddad, the music we played was like radio to us. They used to have house parties and invite some of his friends over, and we'd just get out there and kick up dust. That's how I came up.”

Now 30 years old, Cedric is becoming recognized as an individual artist — he was featured in the critically-acclaimed film *Black Snake Moan*, whose score made memorable use of the Mississippi blues sound. (Yes, that's him on drums, alongside Samuel L. Jackson.) While Cedric's career is broadening his prospects, he remains loyal to his lineage by asserting his commitment to the legacy set by his grandfather. That's not an easy task for a young man in an “old

man's game.”

“Having the name Burnside, I would have to say that opened some doors for me in the past and in the future, just because my granddad was such an influence on a lot of people,” he admits. “If it wasn't for my granddad, I don't think I would have been accepted, but I just grew up playing this music, and I love it with all of my heart and soul — I want to do it until I die.”

Juke Joint Duo's second CD, *2 Man Wrecking Crew*, carries on the gritty, minimalistic sound established by R.L. throughout the second half of the 20th century. The Duo met nine years ago and began playing together in 2005. Their setup may be

simple — their stage show features little more than two men and their instruments — but Juke Joint Duo boasts the sound and feel of a four-piece band. Often trading off instruments and taking turns with vocals, their live shows are a throwback to a simpler time in music history. “When we go out there and play my music,” Cedric says, “we play just as hard for two people as we would for 300, because it's in our hearts. I would like to think of [my music] as a little of the old and new. I got all of my influences from the old cats, and that's pretty much all I know in my mind.”

Cedric and Malcolm often like to congregate in the Mississippi woods,

or on one of their respective porches, settings whose unique energy they feel translates into their songwriting. Perhaps it's that devotion to tradition — hypnotic, repetitive basslines and melodies backing up blunt, to-the-point narratives — that separates The Duo's sound from the flashier style of blues emanating from Detroit or Chicago. They'd hate to see that tradition disappear.

“Nobody wants to go back to the old blues, where it all starts,” Cedric says. “Hopefully, me and Malcolm can take it back to the old school, and everybody will like this style of music. Growing up with my granddad, I was loving every minute of it, and I miss him a whole lot.”

HOT TICKETS • MUST-SEE SHOWS

HITCHHIKER

Mos Def

Edmonton Event Centre • Aug. 24
\$49.50 | Ticketmaster

We love Mos Def as an actor as much as anyone — *Be Kind Rewind* is a cult classic in the making, and if you haven't seen his hilarious performance as Chuck Berry in *Cadillac Records*, you're missing out — but we're pleased he took enough of a break from the big screen to work on his latest album, *The Ecstatic*. We bought it earlier this summer and immediately forgave him for *True Magic*. We still have it in heavy high rotation on our playlist, we can't wait to see him perform the intricate “Life in Marvelous Times” live.

HIGHWAY MEN

AC/DC

Commonwealth Stadium • Aug. 26
\$73.50 | Ticketmaster

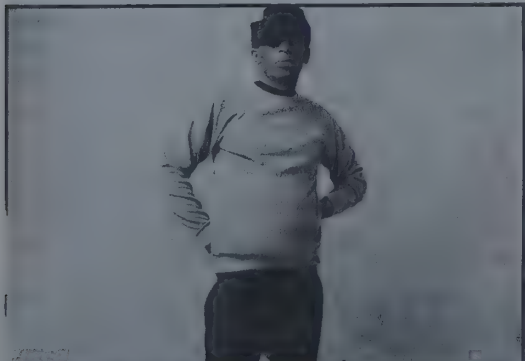
On Aug. 6, several hundred rabid fans of these Aussie rock gods managed to catch their sold-out show in Moncton, N.B. for free after discovering that the security fence surrounding the venue wasn't so secure. As security left their post at the front entrance to deal with the fence-jumpers, more fans sneaked in through the front gates free of charge. But Angus and the gang know they can trust us Edmontonians to behave. After all, the fastest way down the “Highway to Hell” is getting music for free — right, folks?

HOME GIRL

Julie Mahendran

Haven Social Club • Aug. 27
\$15 | At the door

After this local jazz chanteuse graduated from Grant MacEwan, she landed a scholarship to attend Berklee College of Music in Boston, where Cheryl Bentley from the legendary vocal jazz troupe Manhattan Transfer taught her a few things about songwriting, harmonizing, and cutting an elegant onstage figure. You can hear the lessons she learned on her sophomore album *Lovelight*, which she will be releasing to her hometown fans tonight before heading back to her new home in Toronto.



And You Shall Know Him By The Trail Of Def | Mos Def is most definitely the most ecstatic over the release of his new num. PHOTO SUPPLIED

MUSIC PREVIEW • **TALENT FROM CALGARY** • BY TOM MURRAY | 166 words

Abort, Retry, Vail



Maybe They Should Have Named Themselves "Blur" | Vailhalen has turned into Key to the City. PHOTO SUPPLIED

CALGARY'S CHRIS VAIL HAS RESHAPED HIS BAND VAILHALEN INTO THE POWERHOUSE DANCE-POP OUTFIT KEY TO THE CITY

KEY TO THE CITY

w/ Darren Frank and Paul James Courts and Cows. New City Lixid Lounge (10081 Jasper Ave.), Sat, Aug 22, (9pm). Tickets available at the door.

Chris Vail is in the bargain section of a Calgary record store, fingering a Teddy Pendergrass album.

"It's 50 cents," Key to the City's guitarist/vocalist ponders over his cell phone. "I've always looked at his records and sort of wondered — but at that price, maybe I'll grab it."

One can only wonder what could eventually happen if Vail takes a shine to the '70s lover man — it was, after all, only a short while back that he was taking his band Vailhalen through anti-pop terrain, a long distance from where the now renamed and retooled ensemble have travelled to their current left-field dance pop. You could see this as just another cul-de-sac among Vail's many wandering musical projects — Calgary supergroups Shecky Formé and XL Birdsuit, Dojo Workhorse as well as a side man role in rockers The Dudes — or you could look at the somewhat recent one-off Prince tribute he did, fronting a band through the entirety of *Purple Rain*.

With attrition reducing the formerly six-member Vailhalen to a four-piece, Vail decided it was time to rethink the band and concentrate exclusively on it. "Vailhalen as a name was maybe a little ridiculous," he readily admits. "We had a conversation about it and decided to change it before the band went too far — we really didn't want to be perceived as a joke band. It was a hump we'd always need to get over, having to explain the name to people."

In a nod to a song recorded for a re-

cently released digital-only XL Birdsuit record, Vail and his band decided to take Key to the City as their new moniker. "It's a fresh start for all of us," he says. "Vailhalen was more my vision, but Key to the City is an actual group collaboration — everyone puts in on lyrics and music, and you can really hear the change because of it. Pablo [Puentes] is a groovy bass player, and Joel [Nye] is a groovy drummer — you can really hear their influence. And scaling back to just one guitar has affected us as well."

You can hear all those changes on KTTCC's new record, *Owls of Getchü*, as well as Vail's fascination with supernatural creatures as metaphors for modern-day relationships. It's a strange, irresistible album, one that borrows as much from classic pop/dance influences as from the indie scene, Vail's skewed perspective fitting nicely with music that's — gasp! — quite accessible.

According to Vail, Key to the City have started playing bars that are a little outside of the usual hipster scene — places where patrons are more interested in hitting the dance floor than judging whether the music fits the current scene. "These are people who buy records because they like the music, not because it's hip or anything," Vail notes. "Those people tend to be loyal, I've noticed — and they really don't care whether what you're doing is considered cool."

The notion of cool is obviously something that Vail has carefully considered lately. After watching friends and fellow Calgarians Hot Little Rocket (which drummer Nye also plays for) yo-yo up and down in the consciousness of city indie rock fans, Vail might be wondering whether it's a battle worth fighting.

"No," he quickly says. "In the end, it's just great to see people on the dance floor, not worried about whether they're dancing to the latest thing, just having a good time."

OBITUARY • **TWO LEGENDS** • BY TOM MURRAY | 167 words

Paul And Ali, RIP

THE DEATH OF GUITAR INNOVATOR LES PAUL DESERVES HEADLINES, BUT SO DOES THE PASSING OF DRUM GREAT RASHIED ALI

Two records have been constants on my CD player these past few days: Les Paul's tasteful and sprightly 1976 collaboration with fellow guitarist Chet Atkins, *Chester and Lester*, and John Coltrane's white hot, screeching 1965 LP *Meditations*, which featured the then-new-on-the-scene drummer Rashied Ali.

These records don't exactly fit well together, but considering the passing on of both Paul (on Aug. 13) and Ali (Aug. 12), it seems apropos. The 94-year-old Paul (born Polsfuss) has received most of the media coverage for his death, which is fitting — the Wisconsin-born innovator can point to his work in studio multi-tracking, guitar innovations (the Gibson Les Paul Standard), fine fretwork with wife Mary Ford, and a series of Top 40 hits to justify the remarkable outpouring from various media after his death from complications due to pneumonia.

His career shot across decades, from a successful recording career to radio and on to television, and even though he "retired" in the '60s, he still kept a hand in, coming back to active performance in the '80s, picking up Grammys (two at the age of 90) and holding down a New York residency every Monday night at the Iridium Jazz Club.

Ali may not have been quite so well-known, but the overshadowing of his death at the age of 74 by Paul does a disservice to a musician who deserves more. In truth, to most people he would simply be known as "Coltrane's last drummer" — particularly on the duets album *Interstellar Space*, as well as the live *Olatunji Concerts* — but in his post-Coltrane career, Ali recorded 15 albums under his own name and worked with a tangle of diverse musicians, from Bill Laswell to Marion Brown, Pharoah Sanders to William Parker.

His avant-garde credentials took him from working with the Living Theatre in the '70s to collaborating with noise/free jazz guitarist Keiji Haino while dabbling in various multi media enterprises, as well as the groups Phalanx and Prima Materia — a cross-section of artistic impulses that showed a forever questioning mind. Still as fiery a performer as when he was blowing away audiences with Coltrane, Ali had been recently garnering raves for his name-above-the-marquee quintet — his death of a heart attack took an irreplaceable man away from us, but at least he remained a vital musician until the end.



Rashied Ali (1935-2009) | He drummed with everyone from John Coltrane to John Zorn. PHOTO COURTESY OF SURVIVAL RECORDS



Les Paul (1915-2009) | His solid-body guitar changed the sound of rock, country, and the blues forever. PHOTO SUPPLIED



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MUSIC BUZZ • MUNICIPAL HAPPENINGS | 673 words

The Golden Notebook



WILDLIFE FISH GRIUKOWSKY

THE EDMONTON ART MAG HAS COMPILED THE FIRST OF WHAT THEY HOPE WILL BE SEVERAL CDS OF NEW LOCAL MUSIC

One of the components I thought local art magazine *Notebook* could use, even as one-off, was a CD of local music and – why the hell not? – poetry, read aloud. Though the mag's publisher Steven Teeuwssen and singer Scott Cook are focusing on music only, they've decided to make it happen. Coming out on the 28th, *Great Northern Revival: Notes from the Edmonton Underground Vol. 1* will be released at The ARTery in conjunction with the magazine's 10th issue party.

Cook elaborates: "This is the test run for what we're hoping will be an ongoing project, released bi-annually. We'll be mailing it out to every college and community radio station in Canada, as well as the CBC and vari-

"WE'RE HOPING TO DRAW MORE ATTENTION TO ALL THE GOOD SHIT COMING OUT OF OUR TOWN THESE DAYS."

ous print and online media. We're hoping it'll draw a bit more attention to all the good shit coming out of our town these days."

The first comp, he says, "features tracks from Bill Bourne's new project *Bop Ensemble*, Jesse Dee & Jacquie B, The Wheat Pool, Joe Nolan, The Swiftys, Jeff Stuart & The Hearts, The Secretaries, The Dana Wylie Band, Darrek Anderson, The City Streets, The Low-Flying Planes, Darren Frank, Dub Vulture, Jay Gilday, Ariane Lemire, Ido, F&M, Ben Sures, and me." Cook is also releasing his own disc, *This One's on the House*, at Pleasantview Community Hall on Sept. 13, though the disc won't be actually free as its name implies.

Cook will be playing at the ARTery gig, as will Jesse Dee/Jacquie B, The Jay Gilday Band and The Secretaries, who we'll talk about right after the Zen breather of the blank line below.

"As far as I know," Colleen Brown states proudly, "Oct. 10 is the first time we'll be selling the new CDs."

Given The Secretaries' noticeable footprint around town, a real debut disc has been a long time coming,

but everything suddenly seems to be happening very fast. Their trumpeter Greg Shorthand made them a video for "Lazy Lover" (which you can find on YouTube), they'll be touring out to Victoria and back in later October, and their disc, which I've heard and sounds quite awesome with all the horns from The Brassholes, is coming together like the lingerie pages of your dad's Eaton's catalogue back in the '50s.

Amy Van Keeken, the other lead, talks about constructing the production live off the floor. "We all have day jobs," she says, "so we'd head to the studio and work all night. We'd lay down the tracks one by one, but with basically no overdubs. We weren't super-picky about it – we're not a technically astounding band." She laughs.

"The horn parts were written with Ian [Martin] as we recorded them. They'd just invent them on the spot, though now that's how they're played live. It's kind of cool. Graham Guest showed up for some piano, and Norm Omar played floor maracas. Like, he'd play maracas, crawling around on the floor. If anything, I'd have more guests, but the way it worked out it is reflective of our live shows."

Thanks to rules about paying everyone in the band the same amount, when The Secretaries play the Fringe beer gardens Aug. 20, with Peter Brown hosting, CBC's budget only allowed for the three girls in the band. The Brassholes have decided to show up unofficially and play from the audience, anyway. "I'm so excited to do a show with Peter Brown," Van Keeken beams. "He gets 'our way.'"

Does that mean he'll have his own illegal horn section too?

If you haven't heard Gogol Bordello is coming to town again, it doesn't matter; they are anyway – Oct. 7 at EEC in WEM, dig?

Perhaps more importantly, architect Randall Stout will be speaking at the Winspear Sept. 19 about the philosophy and inspiration (uh, Frank Gehry's Hammer Museum) behind our new art gallery downtown. And it is an artistically contentious one, which Mayor Mandel seems excited about when it comes to multimillion-dollar facilities, not so much with the graffiti, of course. Just kidding, Mr. Mandel, you're a good mayor – but there is a point in there, isn't there?

MUSIC PROFILE • EXPERIMENTAL • BY PIOTR GRELLA-MOZEJKO | 553 words

The Apostle Of Sound Madness

EDMONTON AVANTGARDIST JERRY OZIPKO CELEBRATES FOUR DECADES OF PEACEFUL LIVING AND WILD MUSIC-MAKING

[As part of his ongoing series of profiles of leading figures in Edmonton's classical music community, SEE writer Piotr Grella-Mozejko pays a visit to longtime avant-garde advocate Jerry Ozipko.]

Jerry Ozipko and I are sitting in front of my Mac, stooping over the scanner. One after another, leaves of age-yellowed paper, some stiffer, some softer, are carefully placed on the glass window. The lid is closed, the front button pressed, and in an instant the somewhat tubercular sound of the scanning mechanism causes us to titter gently.

To Ozipko, this process is a way of ensuring the past will be preserved in perpetuity, converted from its tactile and fragile physicality into strings of binary code, easy to store and transfer between computers. To me, it is almost a religious experience – I hold these frail pieces of paper in my fingers, looking into the sturdy, simple yet noble faces of Ozipko's Ukrainian ancestors, faces which appear carved from tough oak or walnut tree by an ax, not a chisel. This is what makes them so beautiful. Euphemia and Ivan, Pearl and Sam ... generation upon generation, absorbing Canada more and more, and giving it more yet in return. Now the old, old photograph of the ship *Armenia*, which brought Ozipko's grandfather to this country. And now the grandfather's baptism certificate, written in beautiful hand and signed on 15 September 1877 by the Polish clerk of the *kaiserlich und königlich* (imperial and royal) administration, large tracts of Poland and Ukraine being part at that time of the Austro-Hungarian Empire...

I will never forget that magical evening years ago, when Ozipko generously permitted me to glimpse into the lives all gone, but lasting forever, when I finally understood why my friend could both so effortlessly embrace the past and feel so positive and curious about the unknown future.

"That is true," Ozipko says. "I am aware of where my family and I came from, that whole load of tradition, but I'm also quite fond of what I can do this very moment. What can I do? Well, play my violin as best I can to speak through the newest music as best I can. Don't forget my grandfather, grandmother, father, and uncles were all amateur or even semi-professional musicians! It all



Funny, He Doesn't Look Like An Apostle Of Madness... | Jerry Ozipko's sober appearance disguises a composer, writer, and musician with a taste for "extreme" sounds. PHOTO BY VAUGHN DYRLAND

came naturally."

Ozipko – violinist, educator, writer, composer, arts administrator – alludes to his healthy obsession with experimental music, of which he has been the foremost champion for four decades. "I remember as if it were today!" he recalls. "It was around 1969 that I became seriously involved with the avant-garde. Then, in 1972, at the Edmonton Public Library, I gave a series of six lecture-recitals featuring 'extreme' stuff. What wouldn't I play! Pieces for violin and electronic sounds, graphic scores [music that looks like abstract art], conceptual works ... You know what? People dug it! I easily had audiences of between 50 and 70! Today, it is not too

common."

Soft-spoken, dressed unadventurously, given to studying sacred texts, Ozipko may seem the antithesis of the mad avantgardist.

"I'm not a showoff," he says, "and none of my friends is. Look at those whom I've worked with, the pioneers of the avant-garde here, like Reinhard [von Berg], Bill [Damur], Jonathan [Bailey]. All of them 'normal,' modest. We don't have to look crazy for silly marketing purposes. By default, we're not in for the dough. Sound is the goal."

A series of brilliant performances just completed, Ozipko can look forward to opening his fifth decade of making strange noises.



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CD REVIEWS



Disc Of The Week
BRENDAN BENSON
My Old, Familiar Friend
(ATO)
★★★★★

After a few years moonlighting in Jack White's supergroup The Raconteurs, Detroit's Brendan Benson returns to his warm, peppy brand of '70s AM radio pop on *My Old, Familiar Friend*. The cover for this, his fourth solo record, is a graphic of a somber, sepia-toned marionette Benson plucking at a piano, but the material within is really a continuation (and in many ways an upgrade) of 2002's *Lapalco*, on the front of which Benson devours sugar cereal out of a single-serving box. Yes, the heartbroken whiz kid is back. Track-by-track parallels between the two records abound: the exuberantly up-tempo opener ("Whole Lot Better"); the soulful, regret-tinged ballad near the end ("Lesson Learned"); and the numerous nesting-doll songs in the middle, where hooks are deployed within other hooks ("Don't Want to Talk"). Taken together, these make for one of the catchiest, most charming pop records of the year, and they reinforce Benson as one of the best slept-on songwriters in the modern pantheon.

MICHAEL HINGSTON



Ska Pop
MADNESS
The Liberty of Norton Folgate
(Yep Roc)
★★★★★

To most people (in North America, anyway), Madness is all about their 1983 MTV hit "Our House". However, judging by their newest album, *The Liberty of Norton Folgate*, and reformation after 30 years with all their original members, these Brits warrant a second look. "We live in a city of never-ending stories,"

songwriter "Suggs" McPherson has said about the album's London theme. "It's an endless source of inspiration for us." He's absolutely correct. *Norton Folgate* is so enjoyable from start to finish that it makes you wonder why they wasted their time recording an all-covers album (2005's *Dangerman Sessions*) the last time they were in the studio. The icing on the cake is the amazing title track, which closes out the disc: it's an adventurous 10-minute mini-concept album all by itself and contains more sections than a Meat Loaf song! Picture The Kinks' late-'60s catalogue blended with an updated and mature ska-pop sound. Jolly good, mate!

KORTNEY JMAEFF



Indie Pop
SILLY KISSERS
Halloween Summer
(Independent)
★★★★★

The Silly Kissers return with another take on '80s dancey synth-pop, following up winter 2008's amazing *Love Tsunami*. Fans of the band needn't worry: *Halloween Summer* is not much of a departure from

Tsunami; there are still the expertly crafted bass-heavy synths, quirky takes on classic love themes, and catchy hooks for days. At the same time, *Halloween* is more boisterous and shows more personality than their previous effort, further cementing this band as modern masters of a retro genre. The title track starts the album with airy keys floating over a thick, bouncing backbeat while Jane Penney offers her offbeat love metaphors ("You're a pocket, I'm a sleeve") in her amazing, quavering voice. It's certainly not pitch-perfect (and on some of the high notes it's too much for me), but it just sounds great. She especially shines on "Thinking of You," "I Never Said," and "Treat Me Like You Do." This EP is another excellent addition to their world of off-kilter dance pop; this is The Silly Kissers' third release, but it feels like they're just getting started.

MIKE DEANE



Another Tarantino Montage
SOUNDTRACK
IngLOURious Basterds
(A Band Apart/Warner Bros.)
★★★★★

When I heard that Quentin Tarantino was making a World War II movie called *IngLOURious Basterds*, I was delighted by the title but curious to see how he would handle being deprived of one of his greatest directorial tools: stuffing the movie with dozens of his favourite rock, soul, and funk songs. Well, as it turns out,

Tarantino doesn't see any reason why a movie set in Nazi-occupied France can't drop a scorching Billy Preston song onto the soundtrack. If David Bowie's "Cat People (Putting Out the Fire)" suits the emotional temperature of a scene set in 1944, who cares if Bowie wouldn't even be born for three more years? There are a couple of vintage German pop songs on this CD, but Tarantino isn't really interested in music from the 1940s. Instead, it's as if he asked himself what kind of score his film would have if it were a European co-production from 1973. That means a whole lot of Ennio Morricone tracks, even the most obscure of which have a majesty and wit that puts most contemporary scores to shame. "Un Amico" especially is simply, well, glorious.

PAUL MATWYCHUK



Gloom Rock
JAY REATARD
Watch Me Fall
(Matador)
★★★★★

For such an angry, brooding, negative dude, Jay Reatard (né Lindsey) has a lot of pep. Lindsey's got the frantic energy and the impending sense of doom that's perfect fuel for some good ol' teenaged rage. And sure enough, his latest, *Watch Me Fall*, is dominated by miserable lyrics about giving up and a general dissatisfaction with his current reality. But these morose musings are paired up with some pretty spiky drumming and speedy electric guitar melodies. "Nothing New" slows things down a wee bit with some creepy, pulsing synths and there are some well-placed layered vocals that add the occasional dynamic to this driving album. The closing track, "A Whisper (There is No Sun)," not surprisingly, reaffirms the general theme of the album as Lindsey repeats "There is no sun for me." (Maybe that's why he's so pasty.) Anyhoo, if you're looking for something simple, focused, but grating enough to annoy your 'rents, go with *Watch Me Fall*.

KATHLEEN BELL

LISTEN · BY FISH GRIWKOWSKY

DODOS

TIME TO DIE

Nice Roy Batty reference — now let that dove fly! San Francisco's Dodos are part of the twinkletoes wave of indie pop: folksy, femme-y and whispery like Iron + Wine, Bonnie Prince Billy, etc. What separates them from the flock of sparrows, though, is their high-speed, experimental percussion style. Indeed, in many ways, this band is all about its magical drummer, Logan Kroeber. He reminds me at least a little of the stuff that goes on in Caribou after they break a sweat, but he's his own thing.

Meric Long is the singer, pleasant of voice and a perfect fit for their producer Phil Ek, who generally works on bands like The Shins that end up on every supposedly indie romantic comedy soundtrack. Long's voice has certainly taken on a more Shins-y quality since last year's exceptional *Visitor*.

The album has fewer surprises overall, if you wanted to name a "trouble with." Two songs in the middle, "This is a Business" and "Two Medicines" are top-notch, several streams flowing at different paces, but otherwise it's a straightforward, though always dreamy affair. The title track has almost a subdued Zep flavour, too. I like! An anthropological footnote: because this album was leaked months early, the label is offering it as a download for only \$2.99

at frenchkissrecords.com. As I've said frequently, these are the dying days of actually charging for CDs: concerts and merch are the winning commercial model. And all this talk of the illegality of downloading will seem preposterous five years from now. Still, I like these guys and the album's certainly worth more than three bucks, if you're into paying, grandma.

★★★★★

REBA

KEEP ON LOVING YOU

Thought I'd check in on Hot Country and see if it's evolved at all in the last few years. Power chords, check. Crossed-up sentimentality, check. Large, airbrushed photo of singer on front and back cover, check. Fiddle solos within three minutes, check. Sickeningly crisp production, check. Not even one of the songs written by the singer, quadruple check. I don't think I can even wait for the patriotism check. Nope, this stuff's still total-shit

children's music. Enough space given.

★★★★★

OLD SCHOOL

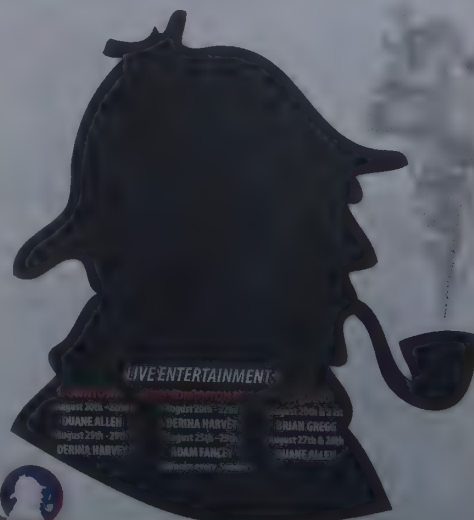
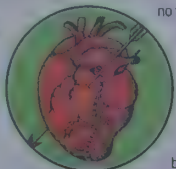
GIANT SAND

CENT OF THE UNIVERSE (1992)

Back when Calxico was just a dream in Giant Sand's rhythm section, out-of-tune Howe Gelb was sitting on top of one of the world's coolest feedback bands. This fuzzy, hilarious slice of ancient history includes guest star Victoria Williams on the title track, which is not the best song on the album. Those honours are split between

no fewer than three songs. First, the desperate, snarling "Pathfinder," which I could easily picture Alejandro Escovedo ripping a new asshole. With even more rocket fuel, "Off Ramp Man" sounds like it's being balanced on a giant, spinning acoustic guitar. Gelb practically punk in his delivery. But my favourite Giant Sand song of all time clocks in at almost six minutes. "Stuck." "The car stopped running in the middle of the road, beyond any phone line or 911 code," begins this desperately twangy existential meltdown, a beautiful autobiography: "How can you be this unlucky just to get this unlucky old?" Sometimes I really miss '90s angst.

★★★★★



www.edmontonpubs.com



LIVE MUSIC

THURSDAY

Live Music

B.J. THOMAS (CENTURY CASINO, 13103 FORT RD. Doors at 7 p.m. Tickets: \$39.95-\$59.95 at www.ticketmaster.ca and Century Casino (643-4000).

DESTRUCTION MEAD HALL

10940-166 A ST. Doors at 8 p.m.

DONE GONE STRING BAND THE

ARTERY, 9535 JASPER AVE. With

Bix Mix Boys. Doors at 7 p.m.

KRISTLE DOS SANTOS HAVEN

SOCIAL CLUB, 15120A STONY PLAIN RD.

With Sonal. Doors at 7:30 p.m.

LIONS FOR SHEEP STARLITE ROOM

10300-102 ST. With Michael Rault and the Grim

Beat. Doors at 9 p.m.

SLOWBURN O'BRYNE'S IRISH PUB

10616 WHYTE AVE. Doors at 9 p.m.

Dis/Club Nights

THE CAKE EATERS PROHIBITION, 1026 JASPER AVE. With

guests. Doors at 9 p.m.

HIGHER LEVEL THURSDAYS LEVEL-2 LOUNGE

11607 JASPER AVE.

MIA FELLOW BUDDY'S PUB

11725B JASPER AVE.

SURELY TEMPLE THURSDAYS TEMPLE

10030-102 ST. Doors at 9 p.m.

URBAN SUBSTANCE THURSDAYS GINGUR SKY LOUNGE

5505-118 AVE. Doors at 9 p.m.

FRIDAY

Live Music

ALICE WORTHINGTON CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE. Doors at 7 p.m.

BRETT MILES TRIO MOOSE FACTORY, 4810 CALGARY TRAIL SOUTH.

COMACHE JET NIGHT CLUB, 9221-34 AVE. With Permanent

Basists. Doors at 9 p.m.

DON BERNER TRIO SOBEYS, 10404 JASPER AVE. Doors

at 5 p.m.

DOUG HOYER STEEPS OLD GLENORA, 12411 STONY PLAIN

RD. Show at 8:30 p.m.

THE HARDTAILS STARLITE ROOM, 10030-102 ST. With

Grave Mistakes, The Benders and more. Doors at 9 p.m.

KRISTIA HARTMAN HAVEN SOCIAL CLUB, 15120A STONY

PLAIN RD. CD release with Sean Ashby. Doors at 7:30 p.m.

LABATT BLUES FESTIVAL HAWRELA PARK, 9330 Groat

RD. Doors at 7:30 p.m.

ROCK THE SQUARE CHURCHILL SQUARE An all-day

showcase of emerging Edmonton musicians. Info: www.rockthesquare.com. Noon-11 p.m.

SKULLY AND THE HYPOCRITES MEAD HALL, 10940-166A

RD. With Roomful of Blues and more. Doors at 4:30 p.m.

Info: www.bluesinternationalalltd.com.

LOOKING EAST BRUX BAR & GRILL, 10030-102 ST. With

Jezebel and Sammiel. Doors at 9 p.m.

WOODS OF PYRES MEAD HALL, 10940-166A ST. With

Insidious Omen, Carion Spirit and Psychomantium. Doors

at 8 p.m.



Dis/Club Nights

CONNECTED FRIDAYS BANK ULTRA

LOUNGE, 10765 JASPER AVE. Local

house and international guest DJs.

DANCE HALL REGGAE NIGHT 180

DEGREES, 10730-107 AVE. Doors at 10 p.m.

DJ DONOVAN NEWCASTLE PUB

AND GRILL, 6108-90 AVE.

DJ EDDY TOONFLASH BUDDY'S PUB,

11725B JASPER AVE.

DJ SEXXXY BOOTS BAR, 10242-106 ST.

DJ SHAWNIBIS ON THE ROCKS, 11740 JASPER AVE.

FORBIDDEN FRIDAYS EMPIRE BALLROOM (WEM)

FORMULA FRIDAYS LEVEL-2 LOUNGE, 11607 JASPER AVE

HEAT WAVE SUMMER DANCE PARTY PAWN SHOP, 2ND

FLOOR, 10551-82 AVE. Doors at 9 p.m.

MIND FUNK FRIDAYS TWILIGHT AFTERHOURS, 10018-105

ST. Doors at 2 a.m.

MOD CLUB HALO LOUNGE, 10538 JASPER AVE.

AMELIA EARTHART BAND THE ARTERY, 9535 JASPER AVE.

CANYON ROSE OUTFIT HAVEN SOCIAL CLUB, 15120A

STONY PLAIN RD. With Joe Nolan and Sister Gray. Doors at

7:30 p.m.

CHILLIWACK CENTURY CASINO, 13103 FORT RD. Doors at

7 p.m. Tickets: \$39.95-\$49.95 at www.ticketmaster.ca or

643-4000.

DON BERNER TRIO SOBEYS, 10404 JASPER AVE. Doors

at 3 p.m.

LABATT BLUES FESTIVAL HAWRELA PARK, 9330 Groat

RD. With Cedric Burnside and Lightnin' Malcolm. The

Legendary Rhythm & Blues Review and more. Doors at 1 p.m.

Info: www.bluesinternationalalltd.com.

THE LOREN BURNSTICK BAND LB'S PUB, #110, 23 AKINS

DR. ST. ALBERT. Show at 9 p.m.

PASSENGER ACTION BRUX BAR & GRILL, 10030-102 ST.

With guests. Doors at 9 p.m.

ROCK THE SQUARE CHURCHILL SQUARE An all-day

showcase of emerging Edmonton musicians. Info: www.rockthesquare.com. Noon-11 p.m.

SKULLY AND THE HYPOCRITES MEAD HALL, 10940-166A

RD. With Roomful of Blues and more. Doors at 4:30 p.m.

Info: www.bluesinternationalalltd.com.

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Jezebel and Sammiel. Doors at 9 p.m.

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Info: www.bluesinternationalalltd.com.

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WOODS OF PYRES MEAD HALL, 10940-166A ST. With

Insidious Omen, Carion Spirit and Psychomantium. Doors

at 8 p.m.

Info: www.bluesinternationalalltd.com.

ST. With Balls Out Face First. Doors at 8 p.m.
THIS IS WAR STARLITE ROOM, 10030-102 ST. With Callahan.
Here the Strike and more. Doors at 9 p.m.
THOM BENNETT TRIO SPORRENTINO'S, 4208 CALGARY
TRAIL SOUTH. Doors at 8 p.m.
TRUE GROOVE HILL TOP PUB, 8220-106 AVE.
VANILLA VILLAINS JET NIGHT CLUB, 9221-34 AVE. Doors
at 9 p.m.

Dis/Club Nights

ALL OUT D'S PROHIBITION, 1026 JASPER AVE.

BOY 8 BIT TEMPLE, 10030-102 ST. Doors at 8:30 p.m.

DANCE HALL REGGAE NIGHT 180 DEGREES, 10730-107

AVE. With Generation LIVE X. Doors at 10 p.m.

DJ HOT PHILLY RED STAR, 10538 JASPER AVE.

DJ SEXXXY BOOTS BAR, 10242-106 ST.

DJ SHERI NEWCASTLE PUB AND GRILL, 6108-90 AVE.

MEMACE SESSIONS BLACK DOG FREEHOUSE, 10425 WHYTE

AVE.

OH SNAP! TEMPLE, 10030-102 ST.

SUNDAY

Live Music

BOOGIE PATROL BLUES ON WHYTE, 10329 WHYTE AVE

CELTIC MUSIC SESSION DEVANEY'S IRISH PUB, 9013-88

AVE. Hosted by Ken Lynne & Zwick. Doors at 4 p.m.

LABATT BLUES FESTIVAL HAWRELA PARK, 9330 Groat

RD. With John Hammond Quartet, Sista Monica Parker and

more. Doors at 1 p.m. Info: www.bluesinternationalalltd.com.

MARC BEAUVIN BLUE PEAR, 10643-123 ST. Show at 8:30

p.m.

MOLTEN LAVA FILTHY MCNASTY'S, 1051A WHYTE AVE.

With Orphan Choir. Show at 9 p.m.

OUT OF THE BLUE ON THE ROCKS, 11740 JASPER AVE. Show

at 9 p.m.

REGGAE SUNDAYS HAVEN SOCIAL CLUB, 15120A STONY

PLAIN RD. With Souljah Fyah. Doors at 9 p.m.

Dis/Club Nights

DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.

MONDAY

Live Music

MOS DEF EDMONTON EVENT CENTRE, 8882-170 ST. With Jay

Electronica and Dragon Filz Empire. Doors at 8 p.m.

METAL MONDAYS LIKED LOUNGE, 10081 JASPER AVE.

Dis/Club Nights

DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.

ECLECTIC NONSENSE BLACK DOG FREEHOUSE, 10425

WHYTE AVE.

TUESDAY

Live Music

LIVE ACOUSTIC THE HAT, 10251 JASPER AVE. Show at 9 p.m.

LIZ BEATTIE STARLITE ROOM, 10030-102 ST. With guests.

Doors at 9 p.m.

Dis/Club Nights

DJ ARROWCHASER BUDDY'S PUB, 11725B JASPER AVE.

DJ HOT PHILLY RED STAR, 10538 JASPER AVE.

OH SNAP! HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD.

Doors at 6 p.m.

WEDNESDAY

Live Music

AC/DC COMMONWEALTH STADIUM, 11000 STADIUM RD.

Doors at 5 p.m.

DANIEL MOIR FESTIVAL PLACE, 100 FESTIVAL WAY
SHERWOOD PARK. With Twilight Hotel. Doors at 7:30 p.m.
Info: www.festivalplace.ab.ca.
DON BERNER COPPER POT, #101, 9707-110 ST. Show at

Dis/Club Nights

BEAT PARTY WEDNESDAYS STOLLIS, #201, 10368

WHYTE AVE.

GUEST DJ RED STAR, 10538 JASPER AVE.

RETROACTIVE RADIO BLACK DOG FREEHOUSE, 10425

WHYTE AVE.

WILD STYLE WEDNESDAYS BRUX BAR & GRILL, 10030-

102 ST.

Ongoing

Live Music

ADAM FANCEY SHERLOCK HOLMES PUB (WEM), AUG 25-29

ALFIE ZAPPA CASCATA JEFFREY'S CAFE & WINE BAR, 9640-

142 ST. AUG 20-21. Doors at 9 p.m. Tickets: \$35 at door.

AUNTIE KATE AND THE UNCLE'S OF FUNK BLUES ON

WHYTE, 10329 WHYTE AVE. AUG 24-29.

BLUESTONE ROSE & CROWN, #105, 10235 101 ST. AUG 21-22.

BRIAN GREGG SHERLOCK HOLMES PUB CAPILANO MALL,

AUG 20-21.

CONNORS ROAD URBAN LOUNGE, 10544 WHYTE AVE. AUG

21-22. Doors at 7 p.m.

CRUSH ON THE ROCKS, 11740 JASPER AVE. AUG 21-22. Show

at 9 p.m.

DERIAN HARVEY SHERLOCK HOLMES PUB (WEM), TO

AUG 22.

DERINA HARVEY SHERLOCK HOLMES PUB, 10012-101A

MOVIE REVIEW • SCI-FI • BY LUKE DE SMET | 629 words

District 9 Has Both Brains And Prawns

DIRECTOR NEILL BLOMKAMP MAKES A STRONG DEBUT WITH THIS ACTION ALLEGORY ABOUT ALIENS IN JOHANNESBURG

DISTRICT 9

Directed by Neill Blomkamp. Starring Sharlto Copley. Now playing.

★★★★☆

A lot has been made about the allegorical elements of *District 9*. Naturally apartheid will come to mind when a movie has ■ South African director (Neill Blomkamp) and ■ story about a million aliens arriving over Johannesburg, near starvation and in desperate need of help, only to be segregated and confined to a slum. Likewise, with the spaceship acting as a giant refugee boat and shots of locals decrying the “alien” presence and wishing that they’d all just go back to where they came from, it’s hard not to think about anti-immigrant sentiment as well. But with all the excitement over having an enjoyable summer blockbuster that means something, we shouldn’t lose sight of what counts most: that it’s an enjoyable summer blockbuster. In the season of *G.I. Joe* and *Transformers*, let’s not take that for granted.

With its scenes of an enormous mothership hovering over a major city, *District 9* makes for a fun contrast to the “ominous shadow” shots of *Independence Day*. Here, the story of the aliens’ arrival is glossed over in a few minutes of documentary-style exposition, which then gives way to a well-paced chase story featuring intensely flawed hero Wikus (Sharlto Copley, making an impressive feature debut), who basically acts out of self-interest.

Despite diving in head-first, the film mostly avoids any semblance



Well-Planned 9 From Outer Space | The note-perfect performance by first-time actor Sharlto Copley is one of the key elements of *District 9*’s success. PHOTO COURTESY OF TRISTAR PICTURES

of action for its first half, instead simply following Wikus as he heads an operation relocating the aliens (“prawns,” as they’re derogatively called) to a new camp after 20 years of settlement within Johannesburg. Though it all moves quickly, this time is spent wisely setting up a cohesive narrative and building a believable relationship between Wikus and the film’s real star: a CGI “prawn” named Christopher.

A thoughtful, quiet father who works tirelessly on a plan to take his son out of the slums and return to their home planet, Christopher is, for my money, the first major break-

through in the art of CGI characters since *Lord of the Rings*’ Gollum – not just for the technical mastery that went into it, but for the way Blomkamp and his effects team successfully merge that technology with an emotionally resonant character. He may not be as complex an individual as Gollum, but he manages to create ■ gentle sort of pathos through physicality and, dare I say, his surprisingly expressive face (Davy Jones-style tentacles and all). He’s the heart and soul of the movie, providing most of the emotional payoff, and I’ll be surprised if he doesn’t become the most beloved movie character of the year.

Of course *District 9* delivers an action payoff as well, but it’s the sort of old-school climax that actually flows with the story and seems conceptually thought out, rather than simply being a bigger version of the same shit that’s been going on all movie long. Its success depends less on all the neat alien gadgetry and big explosions and more the way the relationship between Wikus and Christopher has been so carefully established.

District 9 does have its flaws. I’m sure the bizarre African witch doctor side plot featuring a camp of alien-eating Nigerians makes some sort of strange sense in allegorical terms, but

it’s so poorly executed that I can’t be bothered to figure out how. The villains in general are poorly developed and entirely forgettable, and while the documentary-style filmmaking works well at the beginning and end, it seems a mostly discarded nuisance during the meat of the film.

But you’ll be happy to gloss over these and any other flaws, because this is one hell of an exciting, well-put-together movie, and one that you’ll actually care about. And clocking in nice and concise at less than two hours, producer Peter Jackson may want to take notes before making another *King Kong*.



Love In The Time Of Comedies | Kristen Stewart is the cute, cool, Höcker Du-loving early-’80s girl of Jesse Eisenberg’s midway dreams in *Adventureland*. PHOTO COURTESY OF MIRAMAX FILMS

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

BUMPER CARS!

Adventureland

CAST | Jesse Eisenberg, Kristen Stewart, Martin Starr, Ryan Reynolds

The Dictator has a pretty tough hide on him, but when a movie as terrific as this one flops at the box office, he dies a little inside. Writer/director Greg Mottola drew extensively on his own youthful employment history to create this early ’80s period piece about an over-educated college grad killing a summer at the only job he can get: running the games at a cut-rate amusement park in New Jersey. *Freaks and Geeks* fans, take note: *Adventureland* remembers the agony of being young with the same uncanny accuracy.

LOVE ROLLERCOASTER!

The Last Days Of Disco

CAST | Chloe Sevigny, Kate Beckinsale, Chris Eigeman, Mackenzie Astin

Whit Stillman wrote and directed three of the great comedies of the ’90s – *Metropolitan*, *Barcelona*, and *The Last Days of Disco* – and he’s barely been heard from since. Come back, Whit! We need your droll films about young, neurotic, WASPy Manhattan strivers more than ever! Sure, we’ve got Wes Anderson, but his movies don’t have Chris Eigeman in them! Sigh. Well, until you return, we’ll make do with this Criterion edition of your ensemble comedy set in the publishing houses and dance clubs of early ’80s New York.

LONG CAB RIDE!

Goodbye Solo

CAST | Souleyman Sy Savané, Red West

Could Ramin Bahrani be the greatest American director whose films have never played Edmontonton? He’s made three films – *Man Push Cart*, *Chop Shop*, and now *Goodbye Solo* – all of them remarkable, deeply humane, deceptively simple stories of the immigrant American underclass, all of them deeply influenced by Iranian filmmakers like Abbas Kiarostami. *Goodbye Solo*, in fact, is a gloss on Kiarostami’s *Taste of Cherry*: it’s about a Senegalese cab driver trying to convince an elderly, apparently suicidal passenger that life is worth living.

YOU MAGNIFICENT BASTERDS!



He Wants His Nazi Swillies | Brad Pitt is cool for blood in *Inglourious Basterds*. PHOTO COURTESY OF ALLIANCE FILMS

SEE WRITERS DEBATE *INGLOURIOUS BASTERDS*, QUENTIN TARANTINO'S MOVIE-MAD, NAZI-SCALPING, SELF-PROCLAIMED MASTERPIECE

INGLOURIOUS BASTERDS

Directed by Quentin Tarantino. Starring Brad Pitt, Christoph Waltz, Mélanie Laurent, Michael Fassbender, Diane Kruger. Opens Fri, Aug 7.

★★★★★

In the final scene of *Inglourious Basterds*, a character looks into the camera and declares with a self-satisfied smirk, "I believe this may be my masterpiece."

It's impossible not to take that line as writer/director Quentin Tarantino's winking assessment of his own film. Okay, we'll bite: is this Tarantino's masterpiece? It certainly takes the artificial "movie-movie" tone Tarantino brought to *Kill Bill* and *Grindhouse* to giddy new heights of self-reflexivity. It's easily Tarantino's most purely enjoyable film since the first *Kill Bill* picture, boasting strong female characters, wall-to-wall Ennio Morricone music, an out-of-left-field cameo by Mike Myers, and a cheerful disregard for historical accuracy.

Borrowing a title, a fun-loving, morally disreputable tone, and very little else from a 1978 Second World War adventure directed by Enzo G. Castellari, *Inglourious Basterds* has three main characters: Lt. Aldo Raine (Brad Pitt), the leader of a platoon of Jewish-American soldiers conducting a bloodthirsty counteroffensive against German soldiers in Nazi-occupied France; Shosanna (Mélanie Laurent), a young Jewish woman who escaped the massacre of her family by Nazi soldiers and now owns a movie theatre in Paris; and Col. Hans Landa (Christoph Waltz), a sharp-witted S.S. officer nicknamed "The Jew Hunter" who delights in playing cat-and-mouse games with anyone unlucky enough to fall into his clutches. All three characters converge at the world premiere of a Nazi propaganda film, where Aldo and Shosanna both hatch independent plans to blow up the theatre

and wipe out all the top Nazi brass, Hitler included, in one fell swoop. Imagine *Valkyrie*, only completely unencumbered by trivial concerns like "plausibility" or "facts."

SEE film reviewers Luke De Smet and Paul Matwychuk — thoroughgoing basterds the both of them — caught a screening of the film and sat down afterwards to share their thoughts.

Paul Matwychuk: It's hard to pin down what the conventional wisdom is these days regarding Quentin Tarantino. Some people see him as the worst thing ever to happen to American movies, a no-talent ripoff artist who knows nothing about life outside the movies and whose films are nothing but exercises in empty fanboyism. Others see him as a great storyteller, a gifted writer of dialogue, and a peerless purveyor of movie-movie entertainments. It might be a good idea to start this discussion by laying out what our attitude towards Tarantino was going into it.

Luke De Smet: I've always enjoyed his films. But I was about 11 when *Pulp Fiction* came out, so by the time I caught up with it, it wasn't as fresh anymore. I actually prefer *Jackie Brown*, which seems to come from a more mature place. But by the time you get to *Kill Bill*, that complaint that he's all style and no substance seemed to take over — although I don't know if that's a criticism, necessarily.

Paul: I was about 24 when *Pulp Fiction* came out, and boy, did it ever seem like the kind of movie everybody I knew was waiting for. Its pleasures were so abundant and the writing and the filmmaking were so playful and exhilarating ... I mean, as annoying as Tarantino's personality can be when you see him interviewed, I'm eager to see anything that guy makes in the hope that it delivers the same kind of high.

Luke: *Inglourious Basterds* delivers those highs, but you have to wait to get them. Look at that opening scene, for instance, where the villainous Col. Landa sits down and questions the dairy farmer about a Jewish family he suspects him of hiding. It's not just some cool establishing scene like the

opening of *Reservoir Dogs*; Tarantino is clearly playing with pacing here and making us wait for something.

Paul: It's straight out of Sergio Leone — this incredibly protracted dialogue scene that finally gives way to a very quick burst of violence. That's one of the things that struck me most about this movie: for a director whose detractors regard him as epitome of fast-food, instant-gratification moviemaking, Tarantino exhibits incredible patience here, holding back the violence, holding back even showing certain characters and giving you important plot information for as long as he possibly can. The man knows how to spin a yarn, and I think he's only improved as a visual storyteller as well.

Luke: His skill with cinematic images is really taken for granted, I think. The climax of the film is very stylishly done, with the red of the Nazi flags everywhere — it's almost overly cinematic. I have to say, when I first heard about this film, I had trouble imagining how Tarantino would adapt his style to this realistic historical setting. And of course, he did nothing of the sort, opting instead to adapt the historical setting to his style — which I'm grateful for. If this movie had tried to be historically accurate, it would have been terrible. Sure, it's over the top at times, but when you're self-conscious, you can get away with a lot — and there are few directors more self-conscious than Tarantino. Woody Allen, maybe.

Paul: It's the kind of war movie we really haven't seen in a long, long time. It uses World War II as a pure action setting. There are no noble, uplifting themes here — well, okay, I guess he gives you the idea of people sacrificing themselves for an honourable cause. But this is not a movie about the terrible psychic toll of being in combat. It's about a bunch of cool badasses clobbering Nazis with a baseball bat. And Tarantino seems to have no moral qualms whatsoever about making a movie in this mode. There is certainly no resonance, as far as I can see, with the reality of what's going on in Iraq. I mean, it barely has any resonance with the reality of World War II!

Luke: In the '90s, Steven Spielberg made his two defining World War II movies, *Saving Private Ryan* and *Schindler's List*, which were really, really serious business. And I'm wondering if there's some kind of generational thing going on here. The war movies of the '50s and '60s were made by the generation who actually fought in the war and came back to produce the sort of hard-edged, tough-as-nails films you allude to. The films of the '80s and '90s were made by their children, and teemed with veneration and the overwhelming desire to do good by their fathers. But now, Tarantino belongs to the generation that has no direct connection to that war, and so he's free in a way to take a more irreverent attitude toward it, which maybe is something we'll be seeing more of in the years to come.

Paul: I can definitely imagine a certain type of op-ed writer from an older generation looking at this film and decrying it as absolutely irresponsible and appalling, the product of a bratty, know-nothing generation that doesn't care about the realities of war — or even the historical record. But at the same time, I think you'd have to be pretty humourless to fall in line with the scolds. Plus, as you say, it would absolutely destroy this movie if reality intruded upon it for even

a second. It seems ridiculous to insist that Tarantino should give you, I don't know, images of concentration camps or whatever.

Luke: I'm sure some people will think Tarantino's one step away from the kids who consider World War II an awesome videogame genre. But he owns that, and to me films that try to show you the gravity of war while also being entertaining crowd-pleasers are much more problematic. It feels as though the director is trying to have it both ways. Whereas I think Tarantino is quite brilliantly in command of what he's doing with this movie. I don't want to spoil the climax of *Inglourious Basterds* by discussing it in too much detail, but I love all those shots of Hitler laughing himself silly over this cinematic fantasy he's watching, only to have Tarantino completely turn the tables on him with a cinematic fantasy of his own. And it's also indicative of the glee Tarantino takes from being a director, as if Hitler is this antagonist to whom he's saying, "Hah! In this world, I get to do anything I want!" There's an odd sort of joy to it that I can't help but be amused by — especially since Tarantino's the only person crazy enough to set himself up as Goebbels' adversary, as seems to be his goal at times.

Paul: You get the feeling that Tarantino may be more outraged by Goebbels' takeover of the German film industry than by Hitler's invasion of Europe. And of course, the most heroic characters are all film people: the German movie star who's secretly spying for the Allies, the British agent who

used to be a film critic, and of course, Shosanna, who runs a movie theatre and keeps hundreds of nitrate prints of classic films stored in her cellar. Not only is she a Resistance fighter, but she's an auteurist as well!

Luke: And film itself is literally a weapon, complete with Samuel L. Jackson narrating about how badass and explosive nitrate stock is. Speaking of Shosanna, she's probably the closest thing the movie has to a three-dimensional character. Landa is a great character, but I don't know if there's much more to him than what you see onscreen. Brad Pitt is pretty much playing a cartoon, and you don't get to know many of the Basterds individually as you might expect either

"Tarantino reveres movies, and yet he has this appealing attitude that nothing's sacred."

Paul: For me, one of the most audacious moments in the movie comes when Tarantino pays homage to the final shot of John Ford's *The Searchers*, which is one of the most revered films in one of the most revered films in old-school film-critic circles. And he inserts it into this kind of juvenile, cheeky war movie — certainly not the kind of war movie John Ford would have made!

Luke: It's a very Tarantino moment: he loves and reveres

movies, and yet, at the same time, he has this appealing attitude that nothing's sacred. He stands at the altar of Ford, but delights just as much in B-movie absurdity. The result is a surprisingly vibrant mishmash.

Paul: It looks like we both really enjoyed *Inglourious Basterds*, but I can't help but worry if this kind of movie represents an artistic dead end for Tarantino. What do you think?

Luke: Well, on the one hand, it feels like a grand culmination of all of Tarantino's movie-fed fantasies, and it's hard to see where he can go from here or how he can possibly top himself. He seems like he recognizes this himself with that final "masterpiece" line. On the other hand, I don't think I want to see a serious, subdued Tarantino.

Paul: Well, I keep coming back to *Jackie Brown*, which had all the elements people love about Tarantino — the tricky structure, the flavourful dialogue, the cool soundtrack, as well as all the pleasures of a well-made genre movie — but which also had those two characters played by Pam Grier and Robert Forster, who felt like real people, real adults, confronting real fear and pain and disappointment and disillusionment. I think he totally has it in him to do a more substantial kind of movie. Now, maybe he can't do it on his own, and maybe he needs some kind of springboard like he had with the Elmore Leonard novel that he adapted into *Jackie Brown*. But Tarantino is such a voracious consumer of pop culture that it's probably only a matter of time before he finds it.

MOVIE PROFILE • F.O.Q. • BY PAUL MATWYCHUK (1,012 words)

INTERVIEW WITH THE BEAR JEW



Jewish Avengers | Eli Roth in *Inglourious Basterds*. PHOTO COURTESY OF ALLIANCE FILMS

Perhaps the most depraved scene I've ever seen in a mainstream multiplex is the death of Heather Matarazzo in *Hostel: Part II*; her character is stripped naked, suspended from her feet, slit open, then weeps in agony as her blood spills down upon her orgasmic female tormentor.

And now I'm on the phone with the man who conceived that scene: 37-year-old writer, director, and occasional actor Eli Roth. There's a sizable anti-Roth contingent in the critical community: some blame the success of his *Hostel* franchise for inspiring a spate of so-called "torture porn" movies; others dislike him for what they imagine to be his baneful influence upon his friend Quentin Tarantino, encouraging him to make empty rereads of exploitation movies instead of the grown-up masterpieces he "should" be making.

Roth, for his part, revels in his bad-boy status — he once posed for a two-page photo sporting a 24-inch "devil dick" for a book about marketing horror movies. And during the *Hostel* controversy, he was only too happy to do interviews, skillfully parrying criticisms of the film and making the case for it as a subtle piece of social satire.

And he's eager to defend *Inglourious Basterds*, in which he has a memorable supporting role as Sgt. Donnie Donowitz, a.k.a. "The Bear Jew," a Jewish G.I. who loves nothing more than bashing in German soldiers' heads with his trusty baseball bat. I was able to speak briefly with Roth last week as *Basterds* prepared to roll out across North America.

SEE Magazine: I'll ask you the same question that we used at the start of our review: is *Inglourious Basterds* Quentin Tarantino's masterpiece?

Eli Roth: That's always subjective. You really raise people's expectations when you say it's his masterpiece. But I believe it is. I think Quentin could never have made this movie without making his other films. To me, it takes all the elements of his previous movies and combines them into one: the tension of *Reservoir Dogs*, the style and humour of *Pulp Fiction*, the characters of *Jackie Brown*, the action of *Kill Bill*, the adrenaline of *Death Proof* — he rolls it all into one movie, and I think he's achieved a new level of writing with this movie. He's writing like Arthur Miller, like a great Broadway playwright: I told him that students are going to be performing these scenes in acting classes for the next 50 years.

SEE: Was this part written for you? How did you get involved in front of the camera?

ER: The part was not written for me. Quentin had been writing it for years, and he had the whole character figured out before he met me. But as he got closer to shooting it, in 2008, I almost became his Jewish technical adviser — he'd call me and present these hypothetical questions, like "Could you ever give absolution

to a Nazi?" And I'd have to tell him, "No — absolution's a Christian concept. We collect interest. We get more angry about stuff. These people tried to exterminate us — I'd want to wipe every one of them off the planet!" I told him that if he really wanted to understand how Jews think about these things, he should come to my family's Passover seder. And he came. He listened to us talk about how Jews were slaves in Egypt and how Moses freed the slaves and we told the story of the 10 plagues, which is always related to the Holocaust and then to the world today. And my father read letters from Holocaust survivors and we had a really intense discussion. I think Quentin already had an instinct about what the ending of the film had to be, but I think that experience helped confirm what he was feeling. So anyway, eventually he told me, "You know, I've been hearing your voice as I've been writing *The Bear Jew*." And the night before he left for Germany, he told me I had the part.

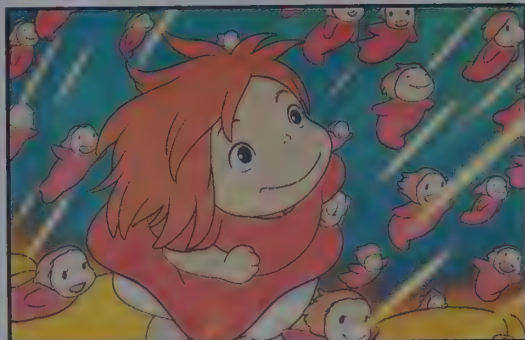
SEE: It's interesting to hear you talk about that seder and the discussions of the Holocaust, because this is a film that really doesn't seem to care one bit about historical accuracy or moral responsibility or the grim realities of war.

ER: Oh, I'd disagree with that. This isn't history, but I think it is historic. It's a work of art, and it's meant to provoke thought and discussion. To anyone who gets upset about it, I'd say, "Why don't you get upset about the fact that all Nazi officers in most World War II movies are trained Shakespearean actors who speak English in the concentration camps, but with a slight German accent? How historically accurate is that?" I think with Quentin, he frees you up to draw your own connections with the real world. I mean, post-9/11, I had fantasies of going back in time, taking one of those planes and crashing it and sacrificing myself like those suicide terrorists. In fictionalizing it, I think Quentin is talking to something very real, which is this human desire to go back in time and save thousands and stop evil. How many World War II movies have we seen end the same way? We all know how they're going to end. But this one ends differently. That's something all interesting art should do.

SEE: You also made *Nation's Pride*, the Nazi film-within-the-film that features prominently in the climax. Did you watch a lot of old German propaganda films to make sure yours had the right look?

ER: Oh yeah. I knew I had a big task ahead of me. I mean, Hitler attends the premiere of this film, so not only did I have to impress Quentin with it — I had to impress Hitler! But it was great that Quentin had a Jewish director do it, because he knew that I wouldn't pull any punches. I had to show how self-aggrandizing the Nazis were, how they revelled in their own glory. The movie is about the power of cinema — in World War II, that power was used for evil, but here it's used to save the world.

My Little Ponyo



Goodbye, School World | Noah Cyrus provides the voice of Ponyo, a girl fish who rebels against her father by giving up her fins. PHOTO COURTESY OF WALT DISNEY

IF ANY FILM WILL MAKE NORTH AMERICAN AUDIENCES FALL IN LOVE WITH HAYAO MIYAZAKI, IT'S PONYO

PONYO

Directed by Hayao Miyazaki. Featuring the voices of Noah Cyrus, Cate Blanchett, Matt Damon, Liam Neeson, and Frankie Jonas. Now playing.

★★★★★

Animé has long turned off mainstream Western audiences with its dense, downer, nerd-boy reputation. *Ghost in the Shell* is not exactly a nice date movie, never mind anything that involves girls in panties and tentacles.

An exception, however, is the work of Hayao Miyazaki and his Studio Ghibli, who consistently produces films that delight: *Spirited Away*, *Princess Mononoke*, *My Neighbor Totoro*, and many more. They're appropriate for children without being boring or cloying to adults. And the merchandising is as cute as Hello Kitty — even teenagers can

And like all other animé, the images are beautiful. Even the plankton is beautiful. The style goes from soft pastel illustrations to almost geometric depictions of the sea. Ponyo as a goldfish girl could be a Yoshitomo Nara drawing.

The story is relatively simple: Ponyo is the daughter of a wizard man and a sea goddess, with a human-like face and the body of a goldfish. She and her sisters resemble little girls in red nightgowns, extra-long sleeves and hems swaying like fins. As she grows, so do her own magical powers — and her curiosity about the world. She hitches a ride on a jellyfish and has her first glimpse of humanity: a five-year-old boy, Sosuke, who lives in a fishing village with his mother, Lisa, who works at a home for the elderly. His father is often out at sea as captain of a ship.

Once Ponyo goes missing, her father goes in search of her. But it's too late — she loves the human world, especially her new friend Sosuke. In defiance of her father, she sprouts

PONYO AND HER SISTERS RESEMBLE LITTLE GIRLS IN RED NIGHTGOWNS, HEMS SWAYING LIKE FINS.

get away with toting hip Totoro imagery. But you never see anyone over the age of 10 sporting a Cars backpack.

It was only a matter of time before a major studio (in this case, Disney) picked up on Miyazaki's potential for English-speaking audiences. The Mouse has opened Miyazaki's latest, *Ponyo*, in wide release across North America, the first time a Studio Ghibli film has enjoyed such a high profile in the marketplace. And to ensure some box office interest, they have hired A-list stars to dub the characters: Noah Cyrus, sister of Miley, and Frankie Jonas, junior to the Jonas Brothers, should pique the young ones as Ponyo and the little human boy Sosuke. Liam Neeson plays Ponyo's father, Cate Blanchett her mother; Tina Fey is Sosuke's mother, and Matt Damon is his sea-faring father.

little chicken legs and arms. It's basically *The Little Mermaid* with five-year-olds, and the age difference does matter. It changes the stakes: there is more childlike gusto and becoming human isn't seen as a loss, but rather a different kind of opportunity. It's more about a child's discovery of her own autonomy than of sacrificing a sense of self for love.

Ponyo's childlike view of the world softens the harshness of that reality, as well as the evils of humankind that provokes her father's rage. As Ponyo nears civilization, we see pollution in the harbour. The ladies at the seniors' home are wheelchair-bound and forgotten. And Lisa is despondent when her husband is called out to work, once more abandoning his family. But from the point of view of a five-year-old, there is only hope and love — things more powerful than magic.

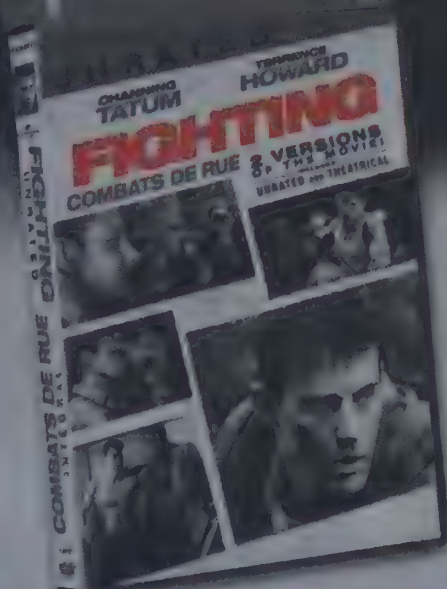
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MOVIE REVIEW • WORST FILM OF THE SUMMER? • BY JONN KMECH | 493 words

Psychedelic Rock



The Wisher King | Young Jimmy Bennett gets stoned out of his mind in *Shorts*. PHOTO COURTESY OF WARNER BROS.

A CHILD DISCOVERS A MAGIC STONE WITH THE POWER TO GRANT UNLIMITED WISHES IN ROBERT RODRIGUEZ'S OBNOXIOUS SHORTS

SHORTS

Directed by Robert Rodriguez. Starring Jimmy Bennett, Trevor Gagnon, Jon Cryer, Leslie Mann. Opens Fri, Aug 21. ★☆☆☆☆

Robert Rodriguez is the ultimate example of a father who tries too hard to be cool. Instead of just attempting to listen to metal and use drug slang while wearing a cardigan and Dockers, the acclaimed director of *Sin City* subjects all of North America to his obnoxious, overloud vanity projects in his never-ending quest to demonstrate his heartfelt dedication to his kids. I can only imagine the shame and beatings that would have awaited me in elementary school if my dad lovingly dedicated *The Adventures of Sharkboy and Lavagirl* to me.

Told out of order, Tarantino-style, as a series of episodes that recount how a young boy in a small, imaginary town comes upon a magical wishing stone, *Shorts* is like *Kill Bill* for youth, but unfortunately with less geysers of blood and more gigantic CGI mucus monsters. Jimmy Bennett — who is one tantalizing face-slap away from being a 21st-century Macaulay Culkin — stars as Toby Thompson, a bullied youth living in the suburb of Black Falls. His preoccupied parents (Jon Cryer and Leslie Mann) work for the sinister Carbon Black (a cackling James Spader) at Black Box Unlimited Worldwide Industries, a tech company that manufactures the Black Box, a device that does everything except help Toby make friends (cue single tear). But after he's hit in the head by a rain-

bow rock that grants his every wish, a power struggle begins for its control between Toby, his shaggy-haired moppet peers, and his irritating, Lydia-like archnemesis Helvetica Black.

That laboured font joke is an omen of the zaniness to come. Rodriguez's consistently successful commercial formula for family-friendly comedies is put to work once again in *Shorts*: make it excessively stylized, ensure the sound effects engineer's cheque clears, and write a story about the importance of using your imagination. Then throw in some bullied kids who conjure up a better world for themselves and make sure you cast your kids in it.

Except that Rodriguez must have forgotten the laughs on the set of *Sin City 2*. With its near-total reliance on gross-out humour and easy physical comedy, *Shorts* has little faith in kids' ability to laugh at anything remotely highbrow and aside from a few sparse chuckles, the theatre full of kids that I saw the film with might as well have been cricket karaoke. In a particularly painful scene, the aforementioned giant nose nugget accosts germaphobe scientist Dr. Noseworthy, played by William H. Macy, who is reaching a Robin Williams-like terminal velocity on the dignity skydive.

Shorts is surprisingly anti-technology, full of statements about how our gadgets are crippling our creativity and distancing us from our families. But it's hard to take this theme seriously when it's packaged in a bunch of computer-generated effects. Rodriguez's status as a reliable family film director has been on a decline since the runaway success of *Spy Kids*, and it's ironic that a film that extols the virtues of imagination turns out to be so uninspired.

MOVIE REVIEW • POLITICAL DOCUMENTARY • BY PAUL MATWYCHUK | 574 words

Illuminating All Opposition

VELCROW RIPPER'S FIERCE LIGHT COMES OFF AS A NEW AGE TRAVELOGUE INSTEAD OF A CALL TO ACTIVISM

FIERCE LIGHT: WHERE SPIRIT MEETS ACTION

Directed by Velcrow Ripper. Featuring Daryl Hannah, Julia Butterfly Hill, John Lewis, Archbishop Desmond Tutu. Opens Fri, Aug 21.

★☆☆☆☆

"Fierce Light" is a phrase documentarian/activist Velcrow Ripper uses to describe what he sees as a powerful new grassroots movement springing up around the globe, one that uses spirituality and nonviolence to effect social change. It's a form of spiritual activism modelled on the example of Martin Luther King and Mahatma Gandhi — and indeed, Ripper's interviewees in *Fierce Light: Where Spirit Meets Action* include former SNCC chairman and King associate John Lewis, and Leela Kumari, an Indian lawyer whose work continues Gandhi's efforts to end discrimination against the lowly Dalit caste.

But that's just the beginning of Ripper's itinerary: he takes his camera to anti-government protests in Oaxaca, Mexico, to Vietnam in the company of exiled peace activist and Buddhist monk Thich Nhat Hanh, and to South Africa for a brief interview with Archbishop Desmond Tutu. There are stopovers at the Vietnam War Memorial and the 2001 protests in Quebec City, and probably a few too many slow-motion shots of water cascading over leaves and people carrying candles.

Ripper's passion is unquestionable, and it's hard not to admire his belief that true spirituality should be directed outwardly, towards actively making the world a better place, rather than inwardly, towards complacent self-satisfaction. But that doesn't make *Fierce Light* any more satisfying (or coherent) as a viewing experience: Ripper takes his camera all over the world, but he gets the same interviews from everyone he meets, vague testimonials to the power of love and the necessity of peace, but few specifics of how these people managed to buck the odds, mobilize like-minded people, and put their beliefs into action. At one point, Ripper's narration mentions the Baha'i principle that people should not be told what to think, but his film is essentially a long string of unchallenged assertions — Ripper expresses them in a very soothing voice with gentle music behind him, but that doesn't make *Fierce Light* feel like any less of an exercise in pamphleteering.

The only situation *Fierce Light* explores in depth is an extended protest at a vast urban farm in South Central Los Angeles that was established in the wake of the L.A. riots and has



Hannah And Her Resisters | Daryl Hannah's tree-sitting protest at South Central Farm scores a Pyrrhic victory against developers in *Fierce Light: Where Spirit Meets Action*. PHOTO COURTESY OF E! ENTERTAINMENT

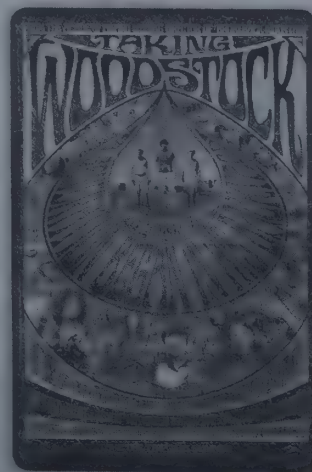
since become a valuable food source and gathering place for the neighbourhood's poor, but which has been sold to a developer who plans to bulldoze it all and put up warehouses. The protests attract much media attention as well as a few celebrities, most notably actress Daryl Hannah, who camps out in a tree along with two other activists for several weeks — "beautiful weeks," in Ripper's words. To him, the protests show a community gloriously united against a powerful opponent, a shining example of "fierce light" in action.

But Ripper's shortcomings as a filmmaker become glaringly apparent when you compare *Fierce Light*

to *The Garden*, Scott Hamilton Kennedy's Oscar-nominated documentary about the South Central Farm, which not only does a better job of placing the protests into their context within L.A. history, but also shows the infighting among the various protesters (not all of whom were acting altruistically) and the simmering tensions between the blacks and the Hispanics affected by the sale of the farm. Kennedy is still on the side of the protesters, but his more nuanced, less wilfully idealized depiction of their struggle will be much more enlightening and useful to anyone hoping to fight a similar battle in their own neighbourhood.

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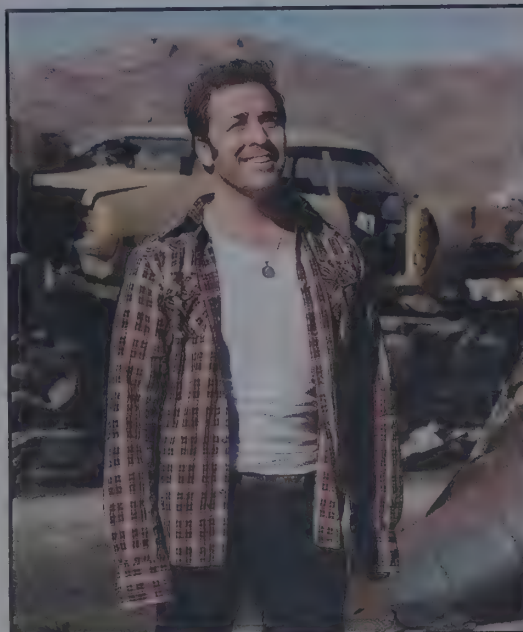
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MOVIE REVIEW • COMEDY • BY CLARA LOGINOV | 530 words

Would You Buy A Used Car Comedy From This Man?



Crass For Clunkers | Jeremy Piven is an unscrupulous used car salesman in *The Goods: Live Hard, Sell Hard*. PHOTO COURTESY OF PARAMOUNT VANTAGE

JEREMY PIVEN'S LAZY PERFORMANCE IN *THE GOODS* FITS RIGHT IN WITH THE HACK SCREENPLAY

THE GOODS: LIVE HARD, SELL HARD

Directed by Neal Brennan. Starring Jeremy Piven, Ving Rhames, James Brolin, Kathryn Hahn. Now playing.

★☆☆☆

Jeremy Piven made his biggest splash in the headlines when he dropped out of a Broadway production of

David Mamet's *Speed-the-Plow* due to mercury poisoning from "eating too much sushi." Mamet's sardonic (and awesome) response was: "My understanding is that he's leaving show business to pursue a career as a thermometer." After seeing Piven's new movie, *The Goods: Live Hard, Sell Hard*, you'll wish that he'd made the career change as well.

Piven plays Don Ready, a used car salesman for hire who works his mercenary magic on fledgling lots across

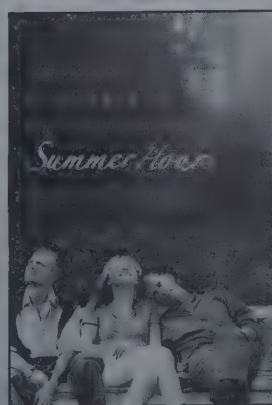
the United States. At the movie's beginning, Don and his crew of three are summoned from their strip club breakfast to the not-so-lovely town of Temecula, California, to try and save Selleck Motors (run by James Brolin's Ben Selleck) in a Fourth of July weekend blowout sale. Hilarity supposedly ensues as Don's crew sells clunkers and clashes with the Selleck clan and other townspeople, but it mostly feels like every other scene returns to Piven with his face in a stripper's you-know-what.

The Goods feels like a script that was written in the hopes of getting Will Ferrell to play the lead, but could only attract the 11th or 12th name on their list to sign on: an uncharismatic star who plays the part with no visible self-awareness. The writers, Adam Stock and Rick Stempson, are the bratty and entitled stepchildren of the Frat Pack family — they seem to believe that simply replicating the formula of Ferrell's films will turn up more comic gold, but there's plenty that they leave out of the equation.

Take the scene in which a riot erupts on the car lot: the gag is supposedly how outrageous the mayhem gets, but aside from a couple of alligators, none of the details are funny or over-the-top enough to be memorable, despite the possibilities a kitchen-sink scene like that offers. Compare that to the fight between the newscaster street gangs in *Anchorman*. What makes that scene hilarious (aside from the cameos) is the constant one-upmanship — horses! Tridents! A man on fire! If you're going to go over the top, do it with gusto!

There are some promising moments and ideas: Craig Robinson (Darryl from *The Office*) plays a DJ who hates being told what to do — he's a pretty original character whose wacky radio banter is genuinely funny. But with every attempt at offensive humour, the laziness of the writing offends you more. One of the characters this movie banks on for laughs is a curmudgeonly and racist veteran. And that's really all there is to say about him — the simple fact that the guy is unapologetically racist is the full extent of the joke. Lines like "You know, I've never cared much for Jews, queers, or fucking Eskimos...but that's just the way I was brought up," seem almost like a self-conscious admission of how thin the material is.

This movie is as lazy as they come; even Will Ferrell, falling out of an airplane and holding a dildo, is on autopilot. And in that spirit — because I, too, can't be bothered to try any harder — I'll end thusly: *The Goods* just doesn't deliver the goods.

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★ ★ ★ ★ ★
 Green Moze Magazine

"DRAMATIC, VIVID, STARTLING"
 The Vancouver Sun

"COULDN'T HAVE COME AT A BETTER TIME... AN INSPIRATION!"
 The Montreal Gazette

"...HUGELY ENGAGING AND VISUALLY DELIGHTFUL"
 Toronto Star

"A POETIC CALL TO HEARTFELT ACTION"
 Common Ground

"COURAGEOUS... POTENT... AUTHENTIC."
 NightlineNext Magazine

FIERCE LIGHT
 WHEN SPIRIT MEETS ACTION

EXCLUSIVE ENGAGEMENT STARTS FRIDAY PRINCESS THEATRE

LIFE SURE IS TOUGH FOR THIN, BEAUTIFUL, YOUNG WHITE GIRLS — AT LEAST IN THE WORLD OF *POST GRAD*

POST GRAD

Directed by Vicky Jenson. Starring Alexis Bledel, Zach Gilford, Michael Keaton, Jane Lynch. Opens Fri, Aug 21.

★☆☆☆☆

Life's tough for Ryden Malby. She's 22, fresh out of an illustrious university career, has a doting best friend who rubs her feet and writes songs about her, and looks like *Gilmore Girls* star Alexis Bledel: thin, leggy, and unnaturally cute, with striking blue eyes and perfect bangs. When her dream interview – at “the hottest publishing company in all of L.A.” – falls through, Ryden will have to learn that sometimes life doesn't go according to plan.

Except that she doesn't. Nobody in *Post Grad* learns much of anything, in fact — what passes for dramatic tension comes when the hand of God (or at least director Vicky Jensen and screenwriter Kelly Fremon) arbitrarily takes things away from Ryden, only to just as inexplicably give them back 90 minutes later. It's a thoroughly unpalatable movie, designed for teens who've internalized

the callousness and I-want-it-now ethos of "reality" drecks like *The Hills* and *Laguna Beach*; this is art imitating so-called art imitating so-called life.

I mean, yes, we're told that Ryden (even that name is irritatingly New Age) has always been an extremely hard worker. We see her glowing high school transcript, and at that oh-so-important interview, she casually mentions she's had internships at Penguin, Random House, and Time-Warner — so how is she unable to find any job after graduation other than in the mall luggage store run by her kooky dad (Michael Keaton)?

I suspect it has something to do with the fact that despite spending all day on her pristine Mac laptop, Ryden does her job hunting in the dead-end newspaper classifieds, but never mind. Apparently the problems of beautiful, young, upwardly mobile white women in Los Angeles are legion.

There are other satellites circling Planet Ryden, though: her loving parents (Keaton and the great Jane Lynch), her upstart kid brother, her caustic grandmother (a similarly underderused Carol Burnett), and no fewer than two viable love interests, in the forms of her boyishly handsome



I've Given A Million Ladles A Million Foot Massages | Zach Gilford shows Alexis Bledel his shiatsu skills in *Post Grad*. PHOTO COURTESY OF FOX ATOMIC

best friend (Zach Gilford), and some stubbly Brazilian infomercial director who lives across the street.

You can imagine how this plays out. Grandma shows her hidden heart of gold, the ne'er-do-well brother does right by the family, and some miscommunication sends the best friend, spurned and lovesick, across the country. There are so many tacked-on subplots here that

you can't help but wonder if it's all an intentional smokescreen for the main story of Ryden's career woes. (The less said about a recurring bit about/ad placement for Eskimo Pies, the better.)

And while we're at it, I'm calling for an embargo on lazy screenwriters using literature as a byword for an intelligent protagonist. Ryden claims to know about nothing but books, yet

there isn't a single physical hardcover to be seen in the entire film. You might be able to fool the 15-year-old mallrats in the target demographic with such thin references, but why don't pop filmmakers instead try to make audiences care about what their heroines care about? If there's got to be product placement, why not have Ryden conspicuously carry around a copy of *say, Infinite Jest*?

"AWESOME!"
DIRECTOR ANG LEE HAS DONE IT AGAIN!
 A fantastic coming-of-age movie!
 A truly great film!
 DAMON WISE, EMPIRE

DEMETRIE WARE • KERRY RUSSELL • JAMES VAN DER BEEK • LEEA CROGAN • LEEA CROGAN

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studio visit

Ryan McCourt | sculptor, www.commonse.gallery.com

BY ANDREW PAUL, PHOTO BY EUGENE UHUAD



Why did you decide to name your gallery Common Sense?

For a bunch of reasons. Common Sense refers to the esthetic sense, which is a common sense — something people share. You don't need to be a genius to understand that art is for looking at; what you like is what you like. Anybody can understand art as well as a so-called "expert," because everybody is an expert on their own experience.

The sign on the front door says that your hours of operation are "by chance or appointment only." Why is that?

We don't have set hours, because we don't have any employees. We don't have a gallery attendant so there are just us artist here. Basically a lot of galleries have gallery attendants who are getting paid, but they're just sitting on their hands — why bother?

Who owns the studio?

I own the space. We used to be in a rental situation at a very poor space with always increasing rent. So when the opportunity came to buy a space in this neighbourhood, I jumped on it.

How many artists share Common Sense?

There are three sculptors here: myself, Andy French and Rob Wilms. And my wife Nola Cassidy is a painter, and she's working upstairs. We're not a large organization. We're not a quote-unquote "artist run," a.k.a., run by a board of people who actually aren't artists.

Do you have plans to register as an official organization?

No plans, really. The idea is always sort of there on the back burner, because registering for an organizational status opens up bigger funding channels for you, but it also becomes less

flexible. I want to be an artist, not an arts administrator, so running it this way works for the people involved, so as long as it keeps doing that there won't be any changes.

It sounds like you've found your dream setup here.

That's the Common Sense, right? What do you want to do? Do you want to give a gallerist 50 per cent [of your profits]? Forget it. Let us artists work together. Here's a space that we're going to use to put our work in. What a great idea. We don't take any money for the commission, 100 per cent of the money goes to the artist. They're the one doing the work so they should be taking the money — it's common sense.

Each week for 10 weeks, SEE Magazine and Aaron Pedersen and Eugene Uhuad will profile a different artist in their studio space. Visit the completed series at www.seemagazine.com.



Four Stars? One And A Half Stars? Or Somewhere in Between? | Sharon Nowlan's one-woman show *Burlesque Unzipped* is one of the most critically divisive shows at this year's Fringe Festival. PHOTO SUPPLIED

ARTS NEWS • WHY CAN'T FRINGE REVIEWERS AGREE ON ANYTHING?

What's a poor Fringe-goer to believe about *Burlesque Unzipped*? SEE's Janet Ngo was both charmed by star Sharon Nowlan's onstage transformation from a mousy wallflower in baggy coveralls into a "brazen, corset-wearing hussy," and would have been happy if the show had been even longer. But for Liz Nicholls from the *Edmonton Journal*, an hour with Nowlan was more than enough — she gave it a kiss-of-death rating of one and a half stars. The *Edmonton Sun* split the difference with a three-star review: "sketchy but entertaining," wrote Colin Maclean.

In some ways, the shows that inspire these across-the-spectrum responses are the

most fascinating specimens of the entire Fringe. They're the theatrical equivalent of that drawing that looks like either a beautiful woman or an old crone depending on how you focus your eyes. We all can agree on the excellence of *Red Bastard* or *The Further Adventures of Antoine Feval*, but what about those other shows whose cases remain unsettled even after four or five critical jurors have handed down their verdict? Is *Red Wine and Canvas* a five-star triumph (Elizabeth Withey, *Edmonton Journal*), or is it a one-star travesty that's about "how women need to be told what they want" (Adam Waldron-Blain, *Vue Weekly*)?

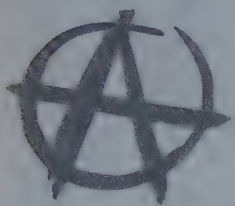
It seems to me that there's something joyless

and passive in the idea of seeing only Fringe shows that all the papers have already given five stars to. By contrast, when you see a play whose reviews are all over the map, reacting to it and reading the wildly different critical reactions afterwards can feel like an unusually active, participatory process.

To me, part of what makes art so fascinating is its ability to move people in wildly different ways. And I hope that just as the Fringe can be an educational space for emerging theatre artists, it's also a place where new theatregoers can hone their skills.

I guess what I'm really saying is, be sure to read SEE's Fringe reviews ... but don't believe a word we say. —Paul Matwychuk

FRINGE AT A GLANCE



★★★★★

Cabaret Terrarium
Cowboy Mouth
The Further Adventures of Antoine Feval
Lysistrata
Raunch: The Rise of the Female Chauvinist Pigs!
Red Bastard
Totem Figures

★★★★★

Afterlife
Boat Load
Cherry Cherry Lemon
The Domino Heart
The Flood: A Disaster Story
Grimmer Than Grimm
Gordon's Big Bald Head: Grand Theft Improv
Guys in Disguise Classic 2: The Sequin Letters to Noce
Moving Along
The Oddities Variety Show
The Pumpkin Pie Show
Reunion Tour
The Year of Magical Thinking



★★★★★

The Accident
Bashir Lazhar
Burlesque Unzipped
Cadaver
City Tensei
Jem Rolls' Leastest Flops
Late Night Cabaret
Manners for Men
Mockingbird Close
More Bange for Your Buck!
Myth Understandings
Pinter's Briefs
Pipa
Reflections on Giving Birth to a Squid
Ryan Paulson: I'm Uncomfortable
Scratch
The Secret Love Life of Ophelia
Skirmishes
Songs From the Ave
Stop Start
Teaching Shakespeare
Triple Platinum
The Twelve Dancing Princesses
Victor and Victoria's Terrifying Tale of Terrible Things
A Watched Pot Never Boiles
Wedding Ruiner
Who's Afraid of Tippi Seagram?

★★★★★

@Life
Addition: An Unconventional Love Story
Blue Is the Water
Circumference
Doom 2012: When Will You Flee?
El Dorado
Excuse Me... This Is the TRUTH!
A Final Whimsy
Fruitcake
George Orwell Is Not My Real Name
Grandpa Sol and Grandma Rosie
The Honeymoon Period Is Officially Over
The Importance of Being Earnest
Improvisation: Fast, Loose, and Lovely
Incorruptible
The Maltese Bodkin
Molly
Murder, Hope
NGGRFG
Noncommittal
Old Wicked Songs
Schoolhouse Rock Live!
Secondhand Sneakers and the Hundred-Mile Hump
The Seven Lives of Louis Riel
Space
Spiral Dive: Episode One
Spiral Dive: Episode Two
Support Ho's
The Teachings of the Dalai Larkin
Weaverville Waltz
Wetware
Zachary and the Storytelling Stones

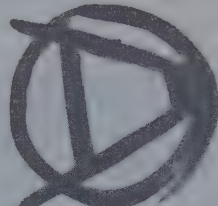


★★★★★

The Adventures of Ayla and Avalon
Afternoon Delight
The Author's Voice
Between Toshia and Bolek
The Big Stupid Improv Show
Chaotica
Die-Nasty
Filling in Our Bones
Final Play
For the Love of a Zombie
Full Frontal Nudity
Gut
Honey in the Lion's Head
Junie B. Jones and That Meanie Jim
Kreskinned
Life in a Box
Little White Lies
The Oculist's Holiday
Pitch Blond
Poetic Justice
PornStar
Sex and the Prairies
Sherlock Holmes: The Musical
Straight (From That Side of Town)
Tasha Diamant's Human Body Project
The Unmarried Wife

★★★★★

00:00 AM (Zero Ante Meridiem)
The Art of Being a Bastard
Because Alan Said So
Captain Hook Vs. The Zombies
From Something
Full of Sound and Fury
G-Men: Defectives
Gossamer Feast
Jason T. Broadfoot: A Stand-Up Guy
The Lavender Lady
Mark
The Most Massive Woman Wins
Never Trust a Naked Marriage Counselor
The Rocky Horror Show
The Skinny Presents... Adventures in X-Ray Theatre!
The Snow Queen



★★★★★

Boxhead
Charlotte's Web
Choon-Hyang: True Love
ComeComeCrash
The Die-Nasty Overflow Show
Excess Unwanted Growth
Inviting Desire
Jack and Jill Deconstruct
John Denver: Rocky Mountain Memories
LoveHateKill
Noizen of the World
Rabbit Rabbit
Red Wine and Canvas
Saint Joan and Me
Sex-Bot
She Came From Planet X!
TransCanada '69
Unsolicited Mail

★★★★★

Douche/Awesome
In a Magic Kingdom
Michael in Primetime
Say Shoot
Tinsel Town
Viva La Diva... Sexy, Sassy, and Starving!



★★★★★

The Dr. Kevin DuBrau Variety Hour
Wisdom Teeth

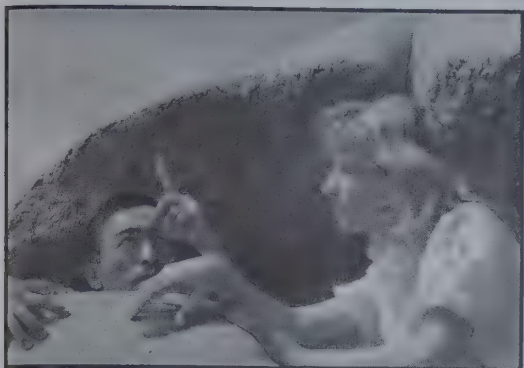
★★★★★

Rook

Thinking of checking out a Fringe play? Here's SEE's complete summary of all the shows our reviewers saw at this year's Fringe festival. To read their complete reviews, pick up a copy of our **special Fringe edition**, now available all over Old Strathcona, or visit us online at seemagazine.com.

DANCE PREVIEW • ROCKING OUT • BY PIOTR GRELLA-MOZEJKO | 57 words

The Ritual Of Mind And Stone



Hoodoo Gurus | In *Bad Lands* (Good Luck), Hideo Arai and Gerry Morita combine geology and choreography. PHOTO BY OI SUCANAN

IN BAD LANDS (GOOD LUCK), GERRY MORITA AND HIDEO ARAI TURN ROCKS INTO HUMANS AND HUMANS INTO ROCKS. SORT OF

BAD LANDS (GOOD LUCK)

Featuring Mile Zero Dance with Hideo Arai, Freemasons' Hall, 10308-100 Ave., Fri, Aug 21 (8pm). Tickets \$15-\$20, available through TIX on the Square (420-1757/ticonthesquare.ca).

"Dance!" That's the enthusiastic, immediate response my friends always give when people ask them what sector of Edmonton's arts scene they'd consider the most vibrant and innovative. They may be right. I am privileged to have worked with leading local choreographers Brian Webb (of the Brian Webb Dance Company) and Gerry Morita (of Mile Zero Dance), and learned to admire their moral integrity, intellectual dexterity, and ability to consistently come up with positively disturbing concepts. And I mean "disturbing" in the best possible sense, as a synonym for quality, originality, newness.

"Disturbing is good!" says Morita. "It leads to thinking in terms of social change, which at present we probably need more of than anything else." She is always very direct and precise in her statements. As it happens, she and the Mile Zero group are currently working on another intentionally "disquieting" presentation, this one entitled *Bad Lands* (Good Luck), in which they reach deep into the psyche of ... stones?

"We've been planning this show for over a year," Morita says, "and I think it's one of our best. Hideo [Arai], DJ Buchanan, and I went to the Badlands near Drumheller and there, through our movement research, which is based on natural phenomena, we explored the idea of relationships between rocks and humans."

Buchanan, whom Morita invited to provide film artefacts for the show, is

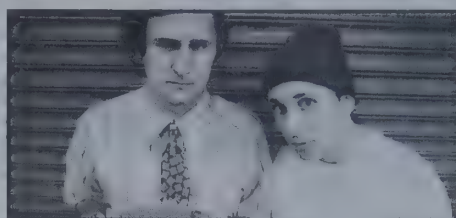
a familiar presence in Edmonton on account of his visual work and his popular CJSR programme *The Sound of My Own Voice*, but Hideo Arai is not. "In Japan, Hideo — he's based in Tokyo — is immense," Morita explains. "A top-notch experimenter and the leading proponent of Noguchi Taiso, a dance technique named after Prof. Michizo Noguchi, who developed it. The technique itself is derived from using the natural forces of the world as movement impulse and inspiration. It is incredible what you can do when you learn it!"

"So," she continues, "Hideo and I used natural materials — rocks, stones, hardened lumps of earth — to learn how to move our bodies in new ways. We tried adjusting our movements according to what the rock dictated. But more importantly, we were trying to slow down the perception of time, slow down our process of thinking as if we ourselves were [becoming] rocks and stones."

"What we saw at Drumheller," Arai adds, "and what we encountered in that place — I am talking about our corporeal contact with the pre-human past in the form of dinosaur fossils and exposed strata of soil — we absorbed mentally and physically, and then filtered through our respective individual experiences. The relationship between the human body and a rock can be very subtle, and subtly expressed in movement. This is what we aim for: our movement reinterprets nature, which in this case manifests itself in stone. Time inhabits stone, and stone informs our mind about permanence of impermanence, affecting our movement when we contemplate time."

With *Bad Lands* (Good Luck), Morita, Arai, Buchanan and other collaborators set out to achieve something rare — to create a modern ritual, a ritual of mind and stone in which the two eventually become one. We'll find out Friday if they succeed.

HIGHLIGHT • FRINGE!



Cabaret Terrarium • To Aug. 23 • OSPAC (8426 Gateway Blvd)

Gustave, the accordion-playing Belgian cabaret singer with the unshakeable deadpan expression, last visited the Edmonton Fringe in 2004. It's great to have him back, but apparently he now has a killer on his trail. Accordingly, at each performance of his new show, he equips each audience member with a wooden frog that makes a chirping noise when you stroke it with a stick. That way, if the assassin happens to pass by the theatre, he'll hear the chirping, assume the theatre is actually just a giant terrarium, and walk on by. The rest of the show is just as whimsically daffy.

EXHIBITS

ABOUT FACE ROYAL ALBERTA MUSEUM, 12845-102 AVE. TO SEP 22 Work by First Nations artists. Info: www.royalalbertamuseum.ca.

ART PARAPHERNALIA FOR A MODERN WORLD LATITUDE 53, 10248-106 ST. TO SEP 5 Works by 1 Stanton on the theme of consumers' wants and needs. Info: www.latitude53.org.

AUGUST GROUP EXHIBITION SCOTT GALLERY, 10411-124 ST. AUG 22-SEP 8 Works by Erika Tolousis, Jim Stokes, Marianne Wachter, Leslie Poole, and Robert Sinclair. Info: www.scottgallery.com.

DA VINCI: THE GENIUS TELUS WORLD OF SCIENCE, 11211-142 ST. TO SEP 7 An exhibition focusing on the astounding range of scientific and artistic work by Leonardo da Vinci. **ESSENCE STRATHCONA PLACE, 10831 UNIVERSITY AVE. TO AUG 27** Mixed media by Joan Chambers. Info: 433-5807.

FABRICATING A FATHER STEPPES GALLERY, 1259-91 ST. TO AUG 31 Oils by Travis McEwen. Info: kelley.brent@tdg-inc.ca to schedule viewing.

GALLERY EXHIBITION ROYAL ALEXANDRA HOSPITAL, 10240 KINGSWAY AVE. AUG 24-OCT 5 Various works from the Emerging Artist Society of Alberta. Info: www.emergingart.ca.

THE GOLDEN RULE VISUAL ARTS ALBERTA GALLERY, 10255-112 ST. TO AUG 29 Paintings by Michelle Leavitt-Dipolito. Info: www.vaaartblog.com.

HERS PROFILES PUBLIC ART GALLERY, 11 PERRON ST. ALBERTA. TO AUG 29 Portraits by Izabella Orzesko-Konikowska and Bogdan Korol-Konikowski. Info: 460-4310.

HITCHED ALBERTA CRAFT COUNCIL, 10186-106 ST. TO OCT 3 Mixed media works by spouses. Info: www.albertacraft.ca.

HUMMINGBIRDS OF THE AMERICAS ROYAL ALBERTA MUSEUM, 12845-102 AVE. TO OCT 31 Displays of hummingbirds from all over the Americas. Info: www.royalalbertamuseum.ca.

IN THE BALANCE VISUAL ARTS ALBERTA GALLERY, 10215-112 ST. TO AUG 29 Info: www.vaaartblog.com.

MAINLY MASKS ROYAL ALBERTA MUSEUM, 12845-102 AVE. TO SEP 23 Work by Simon Atcheson, Graham Fox and Ron Robinson. Info: www.royalalbertamuseum.ca.

MALFUNCTIONING MEAT ROBOT SNAP GALLERY, 10309-97 ST. TO SEP 5 Work by Matt Rehbock inspired by the Jewish legend of the golem. Info: 423-1492.

MARGIE DAVIDSON ALLIED ARTS COUNCIL, 455 KING ST. SPRUCE GROVE. TO SEP 5 Quilt and surface design work.

MEETING POINT CENTRE D'ARTS VISUELS DE L'ALBERTA, 9103-95 AVE. TO SEP 8 Mixed media by Jane Ash Potlitz and guests. Info: 461-3427.

MYSELF: THE PORTRAIT RED GALLERY, 9621 WHYTE AVE. TO AUG 23 A series of male self-portraits. Info: www.redgallery.ca.

A NEW LIGHT ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE. TO AUG 23 An exhibition of post-impressionist Canadian painting. Info: www.artgalleryalberta.com.

OBJECTS OF REFLECTION FRINGE GALLERY, 10516 WHYTE AVE. TO AUG 31 Work by Mandy Archibald. Info: 432-0740.

ORNAMENTA HARICOURT HOUSE GALLERY, 380 FLR, 10215-112 ST. TO AUG 29 Works by Lyndal Osborne. Info: www.haricourthouse.ab.ca.

THE PAINTER AS PRINTMAKER ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE. TO AUG 23 Impressionist prints from the National Gallery of Canada. Info: www.artgalleryalberta.com.

REAL LIFE ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE. TO SEP 2 Contemporary works by Ron Mueck and Guy Ben-Ner. Info: www.artgalleryalberta.com.

REALISMS ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE. TO AUG 23 Works from the Art Gallery of Alberta's collection embodying different concepts of "realism" throughout art history. Info: www.artgalleryalberta.com.

SERENDIPITY SCULPTOR SHOW MITTART CONSERVATORY, 9626-96A ST. TO SEP 22 Presented by The Sculptors' Association of Alberta. Info: 496-8755.

A SHOW COMMON SENSE, 10546 115 ST. TO AUG 22 Sculptures by Andrew French. Info: www.common-sense-gal.com.

lery.com

SKIES GALLERY AT MILNER, STANLEY A. MILNER LIBRARY, CHURCHILL SQUARE. TO AUG 31 Oil paintings by Debra Hovstad. Info: 496-7030.

SPEEDING SUBJECT ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE. TO AUG 23 Drawings and paintings by Mary Joyce inspired by her travels through the countryside. Info: www.artgalleryalberta.com.

SURRENDER SURRENDER SNAP GALLERY, 10309-97 ST. TO SEP 5 Painted silkscreen wallpapers and textiles by Anthea Black. Info: 423-1492.

THIS VILLAGE MENNONITE CENTRE FOR NEWCOMERS, 10207-97 ST. TO AUG 26 Work created by five immigrants to Alberta. Info: 428-5062.

TRESPASS ACT LATITUDE 53, 10248-106 ST. TO SEP 5 Photos of security guards by Thomas Kneubühler exploring the issue of surveillance in public space. Info: www.latitude53.org.

WILDLIFE EXCURSIONS MULTICULTURAL CENTRE PUBLIC ART GALLERY, 3411-51 ST. STONY PLAIN. TO SEP 9 Works by various artists. Info: 693-7771.

WILDLIFE PHOTOGRAPHER OF THE YEAR ROYAL ALBERTA MUSEUM, 12845-102 AVE. TO SEP 13 More than 80 winning images culled from more than 36,000 submissions. Info: www.royalalbertamuseum.ca.

DANCE

BADLANDS FREEMASON'S HALL, 10308-100 AVE. AUG 21 Presented by Mile Zero Dance. Show #11 8 p.m. Tickets: www.ticonthesquare.ca.

TAP INTO A CURE JOHN L. HAAR THEATRE, 10045-156 ST. MACLEAN CENTRE FOR THE ARTS, AUG 22 Charity event for The Africa Project. Doors at 8 p.m. Info: www.tapintoacure.com.

THEATRE

INTERNATIONAL FRINGE THEATRE FESTIVAL

VARIOUS LOCATIONS. TO AUG 23 Over 150 shows and 1200 performances in various venues in the Old Strathcona area. Call 780-409-1910 for tickets or go to www.fringetheatre-ventures.ca.

SIX DANCE LESSONS IN SIX WEEKS MAYFIELD DINNER THEATRE, 16615-109 AVE. TO AUG 23 Uplifting story of a sprightly retiree and her young dance teacher. Info: www.mayfieldtheatre.ca.

STRUT AND JIVE THE NIGHT AWAY JUBILATIONS DINNER THEATRE (WEM), AUG 21-OCT 25 Story of a detective who goes undercover as Disco Tracy. #11 the hottest dance club in town. Info: www.jubilations.ca.

THE TAMING OF THE SHREW STRATHCONA BAPTIST CHURCH, 8318-104 ST. TO AUG 22 Shakespeare's comedy about a man who wins his "break" his wife of her delirious, wilful ways. Info: brandyjensen@gmail.com/298-0579.

COMEDY

ALTERNATIVE TUESDAYS THE COMIC STRIP (WEM), AUG 25 Doors @ 8 p.m. Tickets: \$12. Info: www.thecomicrostrip.ca/483-5999.

AMATEUR NIGHT THE LAUGH SHOP, 2ND FLR, 10368 WHYTE AVE. AUG 24 Doors @ 8:30 p.m. Info: www.the-laugh-shop.ca/476-1010.

CHRIS QUIGLEY YUK YUK'S, CENTURY CASINO, AUG 20-22 Thu @ 8 p.m. Fri, Sat @ 8 and 10:30 p.m. Info: www.yukyus.com/481-9857.

THE DRUID COMEDY NIGHT THE DRUID, 11606 JASPER AVE. Featuring professional and amateur comedians. #11 cover. Hosted by Lars Calliou every Sun @ 9 p.m.

KEVIN MCGRATH THE LAUGH SHOP, 2ND FLR, 10368 WHYTE AVE. AUG 25 Show @ 8 p.m. Info: www.thelaughshop.ca/476-1010.

LEIF SKYVING COMEDY FACTORY, #408, 3414 GATEWAY BLVD. AUG 22-23 Doors @ 8:30 p.m. Info: www.thecomedyfactory.com/459-4999.

SCOTT DUMAS YUK YUK'S, CENTURY CASINO, AUG 21-22 Fri @ 8 p.m. Sat @ 11 and 10:30 p.m. Info: www.yukyus.com/481-9857.

TIM YOUNG THE COMIC STRIP (WEM), AUG 19-23 Wed, Thu, Sun @ 8 p.m. Fri, Sat @ 8 and 10:30 p.m. Info: www.thecomicrostrip.ca/483-5999.

IMPROV

CHIMPURV VARSONA THEATRE, 10329-83 AVE. Hosted by Rapid Fire Theatre. Every Sat except #11 last Sat of the month. Doors @ 11 a.m. Info: www.rapidfiretheatre.com.

PEOPLE IN PANTS IMPROV CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE. Weekly improv show first Thu of the month. Doors @ 7:30 p.m. Tickets: \$5 at door.

THEATRESPORTS VARSONA THEATRE, 10329-83 AVE. Weekly improv show hosted by Rapid Fire Theatre. Every Fri. Doors @ 11 p.m. \$10 at the door. Info: www.rapidfiretheatre.com.

READINGS & LECTURES

LISTEN UP! TELLABLE TALES FOR HUNGRY EARS INDIGO SOUTHERN EDMONTON, 1837-99 ST. AUG 22. Free storytelling concert by Kathy Jessup.

STORY SLAM BLUE CHAIR CAFE, 9624-76 AVE. 3rd Wed every month, 8 p.m. Sign-up 7 p.m. First 10 writers only, allotted five minutes each. Info: thebookerprojects@hotmail.com.

LATITUDE 53

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"It took me a long time to realize that this year's rooftop show would have been impossible without your participation. We hope to see you back next year, but in the meantime, thank you for your support."

- Lat 53

Sponsored by:

Amish mantle and miracle invention help home heat bills hit rock bottom

Miracle heaters being given away free for a limited time with orders for real Amish fireplace mantles to announce the invention that helps slash heat bills, but Amish craftsmen under strain to meet orders impose household limit of 2

Save money: only uses about 9¢ electric an hour; so turn down your thermostat and never be cold again

By MARK WOODS
Universal Media Syndicate

(UMS) Everyone hates high heat bills. But we're all sick and tired of turning down the thermostat and then being cold.

Well now, brand new HEAT SURGE® miracle heaters are actually being given away free to the general public for the next two days starting at precisely 8:00 a.m. today.

The only thing local readers have to do is call the National Distribution Hotline before the 48-hour deadline to place their order for the hand-made Amish Fireplace Mantles plus shipping. Everyone who does will instantly be awarded the miracle heaters absolutely free.

This is all happening to announce the HEAT SURGE Roll-n-Glow® Fireplace that actually rolls from room to room so you can turn down your thermostat and take the heat with you anywhere. That way, everyone who wants them can immediately start saving on their heating bills.

Now more than ever in Canada, these portable fireplaces are being delivered directly to the doors of all those who beat the 48-hour deadline and cover the cost of the Amish mantle and shipping.

These miracle fireplaces have what's being called the *Fireless Flame™* patented technology that gives you the peaceful flicker of a real fire but without any flames, fumes, smells, ashes or mess. Everyone wants one because they require no chimney and no vent. You just plug them in.

The *Fireless Flame* looks so real it amazes everybody because it has no real fire. So what's the catch? Well, the soft spoken Amish craftsmen who take their time hand building the mantles have a process that forces a strict household limit of 2 fireplaces per customer to keep up with the orders.

"We can barely keep up ever since we started giving heaters away free. With winter just around the corner, everyone's trying to get them. Amish craftsmen are working their



■ GENUINE AMISH MANTLES MADE IN THE USA: Everyone wants to save money on heating bills, so entire communities of Amish craftsmen are working from the crack of dawn to get them finished. These fine real wood Amish made fireplace mantles are built to last a life time. The oak mantles are a real steal at just three hundred forty-eight dollars and the hi-tech miracle heaters are free to all who beat the order deadline by calling the National Hotline at 1-866-964-3980 and covering the cost plus shipping and tax.

fingers to the bone to be sure everyone gets their delivery in time for



■ JUST ANNOUNCED: The Heat Surge miracle fireplace has earned the prestigious Good Housekeeping Seal. The product has earned the Seal after evaluation by the Good Housekeeping Research Institute.

Christmas," confirms Frederick Miller, National Shipping Director.

"These portable Roll-n-Glow Fireplaces are the latest home decorating sensation. They actually give you a beautifully redecorated room while they quickly heat from wall to wall. It's an excellent way to dress up every room, stay really warm and help slash your heating bills all at the same time," says Josette Holland, renowned Home Makeover Expert.

And here's the best part. Readers who beat the 48-hour deadline are getting their imported hi-tech miracle heaters for free when they order the Amish built real wood fireplace mantles and cover the cost plus

shipping. The mantles are being hand made in the USA right in the heart of Amish country where they are beautifully hand rubbed, stained and varnished.

You just can't find custom made Amish mantles like this in the national chain stores. That makes the oak mantle a real steal at three hundred forty-eight dollars since the entire cost of the miracle heater is free when you cover the cost of the mantle and shipping.

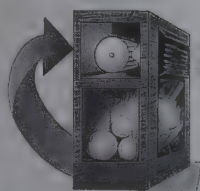
This free giveaway is an excellent way to help slash heating bills and stay warm this fall and winter. The HEAT SURGE Roll-n-Glow Fireplace gives you zone heating and all the

HEAT SURGE™ Fireless Flame™

How It Works: The HEAT SURGE miracle heater is a work of engineering genius from the China coast so advanced, you simply plug it into any standard outlet. It uses only about 9¢ of electric an hour on the standard setting. Yet, it produces up to an amazing 5,119 BTU's on the high setting. So watch out, a powerful on board hi-tech heat turbine silently forces hot air out into the room from the vent so you feel the bone soothing heat instantly. It even has certification of Underwriters Laboratories coveted cUL listing. It also comes with a limited full year replacement or money back warranty less shipping plus a 30-Day Satisfaction Guarantee.



LISTED: E322174



**Hot air only
comes out of
the top vent**

**The hi-tech silent
heat turbine takes
in cold air**

beauty and warmth of a built-in fireplace and rolls from room to room so it can also save you a ton of money on heating bills.

Even people in California and Florida are flocking to get them to cut down on the use of their furnaces. And since it uses only about 9 cents of electric an hour on the standard setting, the potential savings are absolutely incredible.

"We are making sure no one gets left out, but you better hurry because

entire communities of Amish craftsmen are straining to keep up with the orders. For now, we are staying away from large national dealers in order to let readers of today's newspaper have two per household just as long as they call before the deadline," confirms Miller.

It's a really smart decision to get two right now because for only the next 48 hours you get both miracle heaters for free when you cover the cost of the fine Amish mantles and

How to get 2 free heaters

The National Toll Free Hotlines are now open. All who beat the 48-hour order deadline to cover the cost of the Amish made fireplace mantles plus shipping and tax get the HEAT SURGE miracle heaters free.

A strict limit of 2 per household has been imposed. Since some home woodworkers want to build their own mantle pieces, they are offering the imported miracle heater alone for \$289. Or with the Amish made mantle plus shipping and tax you get the heater for free.

Use the map below to locate the weather zone you live in and call the hotline number for your zone.



Claim Code: HS354

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EVERYONE LIVING
IN THE

Gold Zone: 2
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8:30 A.M. TODAY
1-866-964-3981



■ **ON THEIR WAY:** Early Christmas orders for the Amish built Fireplace mantles have turned country roads into pipelines to big city delivery systems. Everybody wants a fireplace that comes fully assembled with a hand-made Amish mantle in oak, cherry, black, or white finish and gets delivered by truck right to your door. All you do is plug it in.

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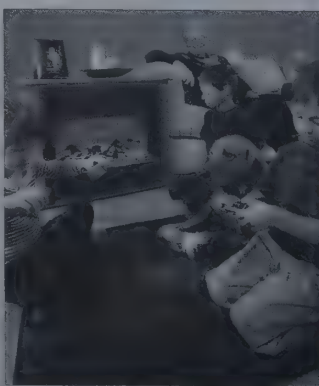
Rolls almost anywhere and provides an instant heat wave with no chimney, no vents, no wood and no smoke



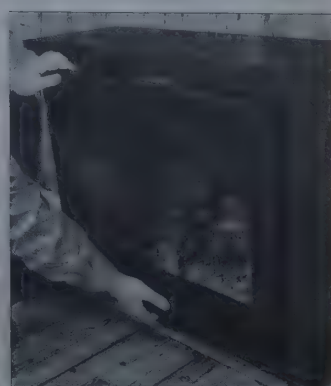
■ **EASILY ROLLS ALMOST ANYWHERE:** This is the portable Roll-n-Glow® Fireplace that easily rolls from room to room. No vents, no chimney and no tools. Just plug it in.



■ **SAVES ON BILLS:** Everyone can get low bills and stay warm and cozy. The Roll-n-Glow Fireplace saves a ton of money and makes your front room look like a million bucks.



■ **SAFE FLAME:** The Fireless Flame looks so real it fools everyone but there is no real fire. That makes the flame window safe to the touch under the watchful eye of a parent. It's where the kids will play and the cat and dog will sleep.



■ **FREE:** Get this \$289 miracle heater free. It is being given away free to all who beat the 48-hour order deadline for the Amish mantle and cover the cost plus shipping and tax. The free heater comes encased in the mantle.

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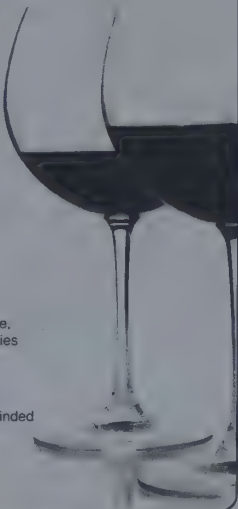
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SAVAGE LOVE DAN SAVAGE

FOLLOW THE "CAMPSITE RULE," TREAT "THE 17-YEAR-OLD (AND HIS PARENTS) WITH RESPECT, AND YOU'LL BE FINE

I just turned 20 and have been out of the closet for a year. A lesbian friend wants to hook me up with her gay friend, let's call him Kyle, a cute, fit boy who runs track and does theater. The issue is, he's just 17 and starting his senior year in high school, while I am entering my junior year in college. The age of consent where we live is 16. I realize the age difference is not too big, but he is technically still a minor. I'm only mildly experienced (I've had just one boyfriend), and I'd like to think I'm a nice guy. Also, the gay pickings are rather slim around here.

Are there certain things to keep in mind besides the usual respect and honesty, or should I treat this as any other potential meeting? Does the "campsite" rule apply with such a small age gap?

Man In Need Of Recommendation

Meet the boy.

If you hit it off, MINOR, it would be a shame if you didn't allow Kyle to benefit from your wisdom, experi-

ence, and cock just because he wasn't born 12 months earlier. And if you start going steady — which is what kids used to do before hooking up ruined everything — and he's out to his family, I would urge you to meet his parents. They might not be entirely comfortable with their son's sexuality, and meeting the college boy who's boning their son might be awkward. But if you go out of your way to reassure them about your intentions toward their son — above and beyond boning — they may feel a bit more at ease about the relationship.

As for the campsite rule ("Leave him in better shape than you found him"), others have pointed out that the rule should apply regardless of age, sexuality, species, etc. I agree, of course, but I still believe that older, wiser, and more experienced partners have a special responsibility to leave their sex partners in better shape than they found them and should be encouraged to make a special effort.

I'm 35, gay, and in a six-year relationship. My husband — not really, here in Tennessee, but I call him that anyway — is 38, and we have a great relationship. We have been monogamous up till now but are open to inviting select others into our bed. This was prompted by a friend we recently made whom we both find attractive and who has expressed an interest in us both. He is 24, cute, and just starting out in Gaydom. We don't expect anything long-term, just a

nice, mellow friend-with-benefits scenario.

Any suggestions as to issues we might want to discuss up front?
Good Gay Guys

Tell the 24-year-old not to expect anything long-term, GGG. And let him know that while you will be treating him like a piece of meat, you will also be treating him like a human being. Make sure he understands that his presence in your lives — and your bed — is meant to be fun and temporary. You two get to spice it up with some strange; he gets to benefit from your wisdom, experience, and cocks. And tell him that while he'll have a blast with you two, he shouldn't pass on a date with a potential boyfriend, should one appear on the scene — but so long as you three are friends-with-benefiting-it-up, you would like to be informed about any other sexual contacts he might have.

Then show him the ropes, teach him about sexual safety, encourage him to open up to you guys about anything he's ever wanted to try, help him find his place in Gaydom, and when it comes to an end — as it will and should — make an effort to remain friends.

I am a gay male. A couple of months ago, I developed a friendship with a gay married couple. We hit it off great — I really enjoy their company. Then they took me aside and "invited" me into their marriage, and so now I'm in one of those "polymorous" groups. I have never been in one before.

I thought I would be able to open myself up to both of them, but for some reason I can't seem to feel love for them both at the same time. I've always seen myself as a strict-monogamy kind of guy. I thought a three-way would be fun, but when I'm with two guys, I feel like I'm just a piece of meat. I am probably not making much sense, but I would like some advice, if you could, please. I feel inadequate because I can't feel comfortable in this relationship.

Feel Like A Prude

So... after knowing you for two months, this couple essentially proposed to you, inviting you "into their marriage," and you accepted. Hmm. Exit this marriage at once, FLAP. Not because you're a prude — clearly you're open to trying new things — but because at two months, they were idiots to propose and you were an idiot to accept.

Backing up: Trying something and
SAVAGE cont'd on p. 35

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SAVAGE (cont'd from p. 34)

not liking it doesn't mean that you're a prude, FLAP, it only means that "it" either wasn't for you or that you tried "it" with the wrong person(s). I suspect the latter in this case. If these guys, after two months, had invited you to hang out with them, to roll around with them, to drop by twice a week for a leisurely spit-roasting, I suspect you would've had a better experience, FLAP. Inviting you over to be treated like a piece of meat — and a human being — would've been

or at the local co-op, the only all-natural sex lubricants I can find all say something to the effect of "closest possible to a woman's natural vaginal fluids."

I have two problems with this. Problem number one: *eeewwww*. Problem number two: When I have sampled these just-like-vaginal-fluids lubes, they seem very thin. A healthy bout of anal sex needs something with a bit more viscosity. Is there an all-

slick longer, like packaged lube."

Babeland makes its own organic lube, a water-based lube called Naked that's thick, latex-safe, and good for butt play. "It comes in totally ungendered, nonplastic packaging," Venning adds, making it perfect for squeamish-about-girl-bits fags like you and me. LUBES. "Another new brand of organic lube to try is Sliguid Organics Gel. There is a teeny-tiny woman's symbol in the logo, but if that isn't too much of a

MEETING THE COLLEGE BOY WHO'S BONING THEIR 17-YEAR-OLD SON MIGHT BE AWKWARD. BUT IF YOU GO OUT OF YOUR WAY TO REASSURE THEM ABOUT YOUR INTENTIONS TOWARD HIM — ABOVE AND BEYOND BONING — THEY MAY FEEL A BIT MORE AT EASE.

honest. All you could really be at two months is a piece of meat and a friend-with-benefits; you couldn't be a husband and in love with both of them equally. Their unreasonable expectations, and your attempt to live up to them, ruined what could've been a nice little affair.

I'm a gay dude who has been trying to find an all-natural and organic lube. The only one my hubby and I liked was a brand called Bliss, but alas, they stopped making it. When I try to look online

natural lube out there that doesn't quickly dry out and washes off easily? Some friends keep suggesting vegetable oils, but I don't want to have to wash off my junk with Dawn after sex.

Lubing Up Butts Environmentally Safely

"Not that vaginal juices are *eeewwww-ey*," says Rachel Venning, cofounder of Babeland, one of my favorite sex-toy shops. "But I don't want a jar of them on my nightstand either. I want something that stays

turnoff for this man-loving man, it's good stuff."

Vegetable oils aren't condom-safe, of course, but if you and your partner are seroconcordant and having anal sex with only each other, Venning suggested "some natural unguent from the beauty aisle — shea-butter balm or the like. Not as slippery as lube, but lasts longer."

Find the Savage Lovecast (my weekly podcast) every Tuesday at the stranger.com/savage, mail@savagelove.net

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130. Coming Events

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190. Announcements



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1005. Help Wanted

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WANTED TRUCK DRIVERS with Class 1 & 3 with A in Fort Nelson, BC. Fax resume with current driver's abstract, along with your tickets (ie. H2S) to: 250-774-8246 or email: gdmishtrucking@northwestel.net.

1600. Volunteers Wanted

Action for Healthy Communities requires volunteers immediately for Annual Creative Expressions Fundraiser. Please call 780-944-4867

Kaleido Festival needs volunteers for Sept 25-27 2009. Contact: kaleido2009@gmail.com for more information.

Other Voices, a literary and visual arts magazine, needs a Volunteer Treasurer. Contact Ennema managingeditor@othervoices.ca or visit www.othervoices.ca

The Canadian Red Cross-Respected program is seeking caring and committed individuals to become Volunteer Prevention Educators. Information session Aug 24 from 9:30-11:30 am. Call 780-423-2680 or email edmonton. respected@redcross.ca

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Volunteers needed for Terry Fox Run Edmonton on Sept. 13 at Hawrelak Park. E-mail: terryfoxrun2009@gmail.com

WIS Alberta is looking for a volunteer to assist a person with an acquired brain injury for 3 hours a week at The Steward Center. Call SCLS worker at (780) 439-5087 ext. 30.

Youth! Mobilize, Vocalize and Be Heard by City Council. Apply for the Edmonton Youth Council by September 28 at www.cycw.ca

1700. Employment Wanted

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2003. Artists Wanted

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2170. Dance

DANCE INSTRUCTOR req'd for 2009-2010 dance season. Extensive background in both West African & Caribbean dance disciplines, min. 5 yrs. exp. Salary to commensurate with exp. Apply to Movements by email: movementsdance@shaw.ca or fax 780-424-3505

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2010 WINTER GAMES Tour Packages include airfare, airport-hotel, stretch limousines, 4, 9 or 16 nights downtown hotel accommodations and access to tickets. Call Dash Tours 1-800-265-0000. One call and you're there.

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3220. Misc. Wanted

COMICS, SPORTS CARDS, gas, bodybuilding and sports magazines. Pay 1980 for all items. Paying cash. Nobody pays more. 1-780-819-4064.

3240. Travel/Trade

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3400. Pets & Supplies

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4310. Grain/Feed/Hay

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4570. Various Equipment

1997 Mitsubishi 15,500lbs Forklift built by Caterpillar (Diesel) 6' Forks. \$15,900. Fork extensions available for \$1,750. Ph: Kent 403-224-0000

5003. Real Estate Misc.

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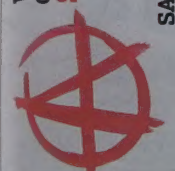
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ASTROLOGY • AUG. 20-26 • BY THE KID

CRUISIN' THE COSMOS

LEO (JULY 23 - AUG. 22)

This weekend, someone'll invite you to do the spiritual equivalent of rock-climbin'. Of course, they conveniently left out the fact you won't be backed by ropes, pitons or any kind of gear. It's just gonna be you and your fear of fallin'. Don't sweat it. Success is callin' and you can answer by scalin' the face without stallin'!

VIRGO (AUG. 23 - SEPT. 22)

Thinkin' too much leads to trouble and when interpretin' others' actions, it'll double. That's 'cause no matter the reality, folks tend to see what they wanna see. Before doin' or sayin' somethin' you can't take back, treat every situation with tact 'cause you may not actually have all the facts!

LIBRA (SEPT. 23 - OCT. 22)

Sometimes you get to wishin' you had blind ambition and could trample over everyone else to get your share of wealth. You could burn bridges, stab people in the back, too, and live 24/7 waitin' for someone to attack you. Best of all, you'll get to wake up with cold sweats in the night, all for the low price of not treatin' people right!

SCORPIO (OCT. 23 - NOV. 21)

You're well aware of the health-wealth relationship but as a Scorp, you're also concerned with stealth. If you find you're having trouble with your physical fitness regimen, it may be a lack of the latter. This week, if your workouts aren't working out, try to exercise away from prying eyes!

SAGITTARIUS (NOV. 22 - DEC. 21)

Sometimes life's like a car. You start hearin' funny noises, but you ignore it until somethin' doesn't work. Then you take it into the shop, where the mechanic gives you an estimate that makes your jaw drop. Heck, for less than the price of the repairs, you could buy one of the new models out there. Soon, the best deal'll appear outta thin air!

CAPRICORN (DEC. 22 - JAN. 19)

You're gonna feel a bit like Dorothy this week when you find out the wonderful Wiz is just some chubby lil' chump playin' with his levers and knobs. You ain't Santa, you ain't got no elves and this is one of those jobs you have to do yourself, so now's the time to put foolin' around away on the shelf!

But if history's taught us a lesson, it usually goes to those for whom work's an obsession. That's why this week it ain't about smart moves or tricks but rather how long your stick-to-it-iveness sticks!

ARIES (MARCH 21 - APRIL 19)

The fact that a weapon of such force as the battering ram is actually named after you is a pretty big clue as to what you need to do when you wanna go somewhere, but somethin's blockin' you. Of course, a brick wall's a lot harder than a wood door, but that doesn't mean you can't bust it — just that your head'll be sore!

TAURUS (APRIL 20 - MAY 20)

After standin' in line to get into the swingin'est club in the sky, Petey the doorman tells you that although there ain't no cover charge, there's a mandatory coat check. In other words, if you wanna come in, you ain't takin' anything with you. To get to heaven on Earth, it's like that, too!

GEMINI (MAY 21 - JUNE 20)

Playin' life is kinda like playin' the markets. The biggest returns may be in the riskiest investments, but it's stupid to put all your eggs in one basket. Especially in a market as volatile as this one, where you'll go broke if you're too slow to respond. Now's the time to take stock and convert your currency into more reliable long-term bonds!

CANCER (JUNE 21 - JULY 22)

This week, you have an excuse for not gettin' what you want. It ain't 'cause The Man's keepin' you down and it ain't bad karma followin' you around. It ain't an unfortunate alignment of orbs and you ain't just unlucky. Right now, the only thing that's standin' in your way, see, is what's called bein' lazy!

AQUARIUS (JAN. 20 - FEB. 18)

Get the feelin' that success is consistently just out of your grasp? Been chasin' the carrot so long, you're startin' to gasp? Looks like you need to change your technique if you wanna attain what you seek. This week, to attain it if instead of reachin', you jump. At least you'll have it, even if you land on your rump!

PISCES (FEB. 19 - MARCH 20)

Sometimes success goes to those who play dirtier than their foes. Sometimes it gets sent to the most intelligent.

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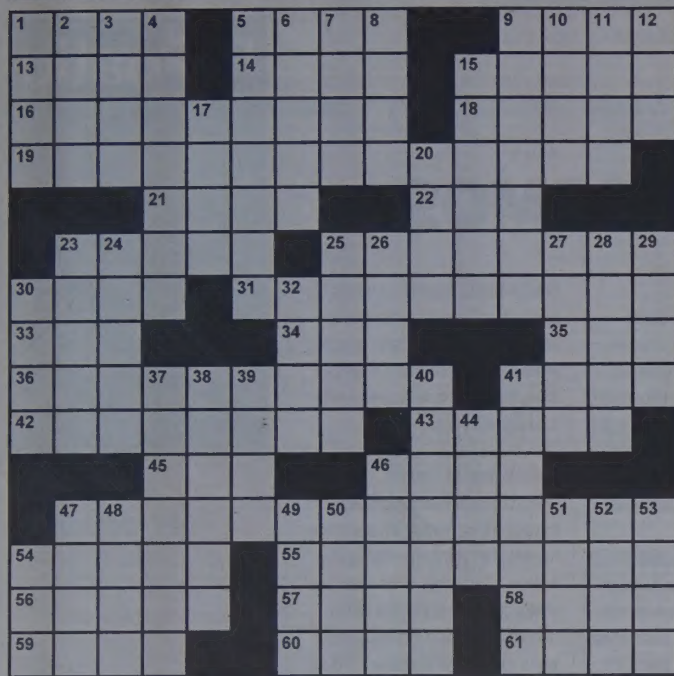
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SOLUTION TO LAST WEEK'S PUZZLE

FROM A TO B

IT'S A SHORT TRIP

JONESIN' CROSSWORD BY MATT JONES

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ACROSS

- 1 Make a groove
- 5 It's high part of the time
- 9 They may be housebroken
- 13 "Julie & Julia" director Ephron
- 14 Kimono sashes
- 15 Stares in astonishment
- 16 Moral dilemmas, so to speak
- 18 How cold drinks are kept
- 19 Western carriage for a former Virginia governor?
- 21 It may get smashed
- 22 Farmer's sci.
- 23 Raptor's claw
- 25 Took off the truck
- 30 "ER" actor Noah
- 31 "Wow, it stinks like a spoiled kid in here?"
- 33 Mode preceders
- 34 Vigoda who's still alive
- 35 Hot time in Quebec
- 36 Device that takes pictures of poetic metric units?
- 41 "You look fiiiine!"
- 42 Plastic bottle size
- 43 "to?"
- 45 Veinte divided by veinte
- 46 Hibernation place
- 47 Snoozes, online journal-style, to Tonto?

54 Novelist Potok

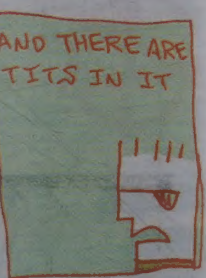
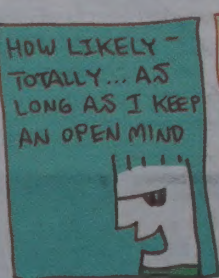
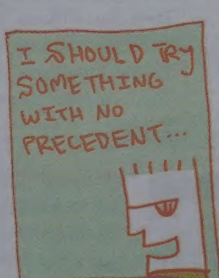
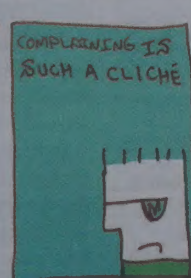
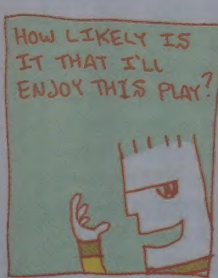
- 55 Right away
- 56 Vocal Apple
- 57 Uncredited credit, in quotes
- 58 "Love, Save the Empty" singer McCrley
- 59 Wine container
- 60 Fuzzy green stuff
- 61 It's used to return mail: abbr.

DOWN

- 1 One of the Es in E.E.: abbr.
- 2 Riding mower brand
- 3 Louie meat
- 4 Block in a loft
- 5 Dessert at an Italian restaurant
- 6 Letter-shaped steel girder
- 7 TV screen measurement, for short
- 8 __ quam videri (North Carolina state motto)
- 9 __ Games (2011 sporting event in Doha, Qatar)
- 10 Huge movie
- 11 Part of MIT: abbr.
- 12 One way to go: abbr.
- 15 10 to the 100th power
- 17 Concerning
- 20 Get ahold of
- 23 All-Pro cornerback signed twice

- to the New York Jets
- 24 San Antonio site
- 25 Retired "raw" Crayola shade
- 26 __-do-well
- 27 Dismal, to a poet
- 28 "Suck it!"
- 29 Edge square in Battleship
- 30 "Hold up!"
- 32 Matching
- 37 Signature makeup, perhaps
- 38 Picture house
- 39 Resting upon
- 40 Gets up
- 41 Horse races
- 44 Hastened
- 46 Prom night rentals
- 47 "Eagle Eye" actor LaBeouf
- 48 Country that becomes its official language when you drop the final letter
- 49 Thailand, once
- 50 They lead to P
- 51 Actress __ Flynn Boyle
- 52 Spunkmeyer of the cookie world
- 53 Ace and Peter's bandmate
- 54 Ozone layer pollutant: abbr.

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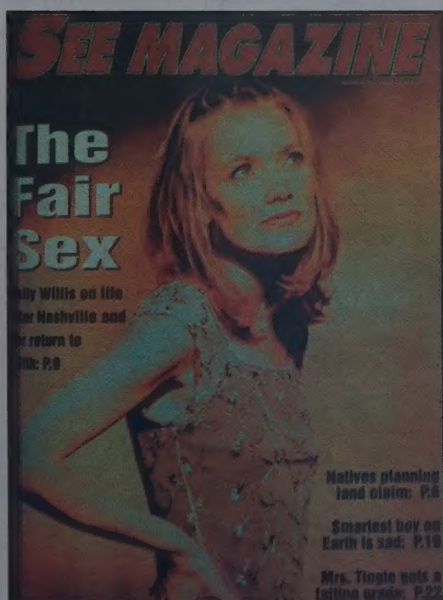
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Three-year-old Parker leaves wet footprints on the concrete at the Alberta legislature wading pools after taking a dip on Monday, Aug. 17.
PHOTO BY MERYL SMITH LAWTON

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“I just burst into tears because she touches lives and **that is what music is for.”**

WARREN FOOTZ INTERVIEWED CANADIAN SINGER/SONGWRITER TARA MCLEAN BEFORE 1999'S LILITH FAIR IN EDMONTON

Tara McLean understands what it's like to be in a desperate situation and what a helping hand can do to improve that. Her involvement with Lilith Fair isn't simply a matter of making music – it also provides her with an opportunity to help people in tough circumstances.

“Lilith is really a wonderful celebration and Sarah [McLachlan]’s done so much good, not only with her

energy, which is really giving, but just with the actual money she donates. I feel really honoured to be a part of that,” McLean says. “It’s very personal for me. Not a lot of people know how personal, but every time she presents a cheque to these women, having seen the inside of some of the places that she’s donating to and how run down they can be, I just burst into tears because she touches lives and that’s what music is for.”

“I believe that is what celebrity is for and that is what fame is for – to be able to make changes and to give something back.”



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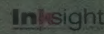
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